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THE NEW PROFESSOR OF MUSIC IN DUBLIN UNIVERSITY.

THE announcement of Mr. Ebenezer Prout, B.A., having been appointed to succeed the late Sir Robert Prescott Stewart, M.A., Mus.Doc., as Professor of Music in the University of Dublin, has been received with the utmost satisfaction by every musician who regards a musical degree in any way as a "hall-mark" of the genuineness of the artistic worth and attainments of its possessor. "It is the men who make the degrees, rather than the degrees which make the men," said Sir John Stainer at some public distribution of diplomas and certificates a few years ago. In no case is such a remark more truly applicable than in that of the newly appointed Dublin Professor. Mr. Prout will honour the Doctor's degree conferred upon him very much more than the mere titular distinction will honour him; and in the discharge of the many responsible duties which appertain to the occupant of the University Chair of Music, younger musicians, when presented by him to the Vice-Chancellor for the reception of their degrees, will undoubtedly feel that additional lustre will be shed upon their own academical achievements by the sterling worth of their examiner's reputation. Well does Mr. Prout deserve the unsought distinction which has been so happily conferred upon him, because from the all-round character of his attainments he cannot fail to be thoroughly in sympathy with every class of earnest candidates for academical honours. This must be so when we remember that, in addition to his being the composer of much excellent music for the church, organ, orchestra, chamber, and choral society, and an accomplished linguist as well, Mr. Prout is also, or has been, a skilful organist, choir-trainer, orchestral conductor, pianoforte performer and teacher, an experienced critic and examiner, and a voluminous writer of theoretical text-books, which in the short space of five years have set an indelible mark upon the educational literature of music in all parts of the civilised globe, or at any rate wherever the English language is understood.

Such a successor was certainly needed to fill the vacancy caused last Easter by the lamented death of Sir Robert Stewart. The late Dublin Professor was a pioneer in the endeavour to raise the social status of

musical graduates, so as to bring music into closer touch with the other faculties at our ancient seats of learning. Rightly interpreting the words of the Latin formula with which graduates are "presented" for their degrees at Dublin to mean something more than the possession of merely musical attainments, Sir Robert Stewart at once established a preliminary examination in elementary mathematics and classics, which every candidate was required to pass before he could be examined in music itself. "This Arts Test," writes Mr. T. L. Southgate in his "Brief History of Musical Degrees," appended to the *Roll of the Union of Graduates in Music for 1893-94*, "was peculiar to Dublin University for about seventeen years, but has since been accepted by all the English Universities, and its adoption marks a fresh epoch in the history of our Degrees in Music."

In the appointment of Mr. Prout, Dublin has secured the services of a Professor who will take care that, while the historical aspect of music is not overlooked, the practical side of his examinations will be brought into thorough accord with the state of musical progress arrived at in the present day. "Antiquated rules," which cannot be deduced from or justified by the universal practice of the greatest composers, will doubtless meet with no acceptance at the hands of Mr. Prout. All through his well-known series of text-books, whenever mere theory has come into more or less collision with the actual practice of Bach, Handel, Mozart, and others, the "theory" has had to give way. It is not likely then that the author of these books will reverse the teaching of the whole of his previous life simply for the questionable diversion of "plucking." He is far more likely to aim at producing tangible results based upon his lifelong study and close observation of the working methods of the best composers of all times; and in accepting Bachelors' and Doctors' exercises, and in passing men who exhibit unmistakable signs of artistic vitality in their work, rather than in perpetuating that cold, lifeless display of algebraical "correctness" which but too often characterises the so-called "music" of the schools, the new Professor will be sending forth a body of graduates who, both as teachers and examiners, will eventually do much to reanimate the fossilised condition of academical "music" which exists (or did exist) in certain

places. For although archæology may be a useful and interesting study in its way, it can never hold its own (from a utilitarian standpoint at least) with the teaching of modern science. Dead languages too may certainly be learned with advantage; but to acquire these to the utter exclusion of the living languages of to-day is quite as absurd an act of folly as to religiously follow the obsolete rules of Fux, Marpurg, and other early contrapuntists, and entirely ignore (as being unworthy of either notice or imitation) the marvellous part-writing of Bach, Handel, Mozart, Schumann, and Brahms. We cordially wish Professor Prout every success in his new sphere of work, and at the same time we congratulate Dublin University upon the excellent choice made by its governing body in the election of the new head of the Musical Faculty.

C. W. PEARCE.

ANTON RUBINSTEIN.

THE announcement of the death of the great pianist on November 20th caused great surprise, for he was only a few years over sixty. It is pleasant, as in the case of Liszt, to see an active career followed by a long repose, but with Rubinstein the fates decreed otherwise. Only the day before his death, the delicate touch, wonderful technique, also certain gestures of his pupil, Josef Hofmann, who gave a recital at St. James's Hall, reminded one in a vivid manner of the great artist. The following account of the pianist-composer is taken from Dr. Riemann's *Dictionary* :—

Anton (von) Rubinstein, one of the most eminent pianoforte virtuosos, and, at the same time, one of the most prolific of modern composers, was born November 28, 1830, at Wechotynetz, Bessarabia. His parents soon afterwards settled in Moscow, where his father established a pencil factory. Rubinstein received his first musical instruction from his mother, who was very musical, but after his seventh year, from Villoing, who was his only teacher. In 1840 Rubinstein played at Paris, whither he had followed Villoing, before the highest authorities (Liszt among others), and his talent was fully recognised and admired. Liszt advised him to complete his studies in Germany. Villoing and Rubinstein now travelled through Holland, England, Scandinavia, and Germany, everywhere giving concerts; and they returned to Moscow in 1843. Meanwhile Rubinstein's brother had reached the age of eight, and showed talent for composition. This decided the parents to take both their sons to Berlin in 1844, where, on the advice of Meyerbeer, they made a serious study of theory under Dehn. Their mother remained with them, until the father's illness (1846) called her back to Moscow. She took Nikolaus with her, while Anton remained in Berlin; he paid a passing visit to Vienna, whence he made a tour through Hungary with the flautist Heindl. The insurrection of 1848 drove him homewards. Rubinstein now settled in Petersburg, won the generous patronage of the Grand Duchess Helen, and wrote several Russian operas, of which *Dimitri Donskoi* was produced in 1852, and *Toms, der Narr* in 1853; *Die Rache*, and *Die sibirischen Jäger*, on the other hand, were not performed. In 1854, on the advice and with the assistance of the Grand Duchess and Count Wielhorski, Rubinstein journeyed afresh for the purpose of study, and to make himself better known abroad. He went first to Germany, where he found publishers for a number of works, gave concerts at Paris and London (of his own compositions), and only returned to Petersburg in 1858, where he was appointed first court pianist, and later on, concert director. In 1859 he undertook the direction of the Russian Musical Society at Petersburg, founded the Conservatoire in that city in 1862, and held the directorship until 1867, when he again started concert tours, and made a triumphal progress through the whole of Europe (1867-70). In 1872-3 he also visited America. Since 1867 he had accepted no public appointment, but disposed of his time according to his inclination. After having obtained the greatest possible success as pianist, he devoted himself principally to composition. In 1877, after the departure of Davidoff, he resumed the direction of the Petersburg Conservatoire, but relinquished it at the end of 1890. He was Imperial Russian Councillor of State (created a noble) and Knight of the Prussian Order of Merit (1891). From 1892 he lived at Dresden.

Rubinstein was a pianist of the grand school which aims not after absolute neatness and correctness, but after full,

spiritual interpretation. His playing was imposing, fascinating, exciting. As a composer Rubinstein manifested the same qualities. He was grand in intention; his ideal was not so much beautiful effects of sound as passionate strength—not so much roundness of form as mighty fulness of contents; at times he shows a preference for what is peculiar. Still it cannot be denied that in many of his works there are moments of great inner tenderness and delicate grace. With exception of actual sacred composition, Rubinstein has produced much that is worthy of note in every branch, and some works of real importance. Schumann is, perhaps, the master to whom Rubinstein is most akin; but with this qualification, that the former makes a gentler appeal to the heart.

There are two matters about which a few words may be added—the series of Historical Recitals which Rubinstein gave in London in 1886, and his "Music and its Masters." The scheme of concerts was a gigantic one; it embraced the entire literature of the pianoforte, beginning with the English, French, and German composers for the harpsichord, continuing with the masters of the classical and romantic schools, and closing with Russian music, to which the pianist modestly contributed two small pieces from his pen. Beethoven and Schumann each had a whole programme; Chopin, indeed, a programme and a half. To hear great works interpreted by a great artist was a wonderful treat; but from an educational point of view, the scheme was of immense value. Pianoforte recitalists would do well to imitate the eminent Russian pianist—of course, on a much smaller scale; the arrangement—if it can be called such—of many recital programmes shows an entire lack of method. The "Music and its Masters," published a short time ago by Messrs. Augener and Co. in a translation by Mrs. John P. Morgan, is a booklet of considerable interest. Some of the sayings are hard, some of the opinions expressed open to question; but the strong personality of the pianist-composer is revealed, and they are, therefore, of real, living interest. Rubinstein's veneration for Bach and Beethoven, Schubert and Chopin, was as sound as it was strong; and in this period of uncertainty, of transition, enthusiasm for what *was* is to be welcomed. Rubinstein was not in sympathy with all modern movements, yet he said :—"I recognise the creations of to-day as an advancement in the art."

THE QUESTION OF ROYALTIES.

LIKE the "Encore nuisance" the Royalty system (or shall we say "nuisance"?) is a musical "hardy perennial" which would be better away, yet it has not been the theme of such frequent discussion and denunciation as the former. One reason for this no doubt is that the general public has very hazy ideas on the subject of royalties, and is hardly aware how closely its interests are affected. Another reason is that the term "royalty system" bears more than one interpretation, including as it does the royalties paid by publisher to author as well as the royalties given by the publisher to the singer. The latter arrangement, of which we would now treat, is open to very grave abuse, and is but too often little better than a bribe to vocalists to introduce inferior songs to the public. Generally speaking, the more eminent artists are above this sort of thing; it is the third- and fourth-rate ones who are the chief offenders. In the summer months, for instance, no one can fail to have noticed the numerous advertisements of new songs by unknown writers which appear on the front page of the London dailies, wherein is stated that "Mr. Twaddle's new song will be sung by Miss Vocalise on Seaport pier on such and such a date," or perhaps, "has been sung by Miss Solfeggio with enormous success at the Oystermouth pier concerts." This represents one objectionable phase of the system,

and seaside visitors—as also dwellers in provincial towns—are largely victimised in this respect, some of the veriest rubbish both as regards music and words being thus forced upon them. For this the artistes, of course, are greatly to blame, monetary considerations weighing more with them than the duty of upholding the dignity of their art, and of elevating, not degrading, the public taste.

In a case of this sort, the opinion of one of our leading song-writers must carry great weight, and it is, therefore, interesting to note the views of Mr. F. H. Cowen, as given in *The Young Woman* magazine for September last. In the course of an interview there detailed, Mr. Cowen was asked, "Was 'The Better Land' a success from the first?"

"Yes; the first time Madame Antoinette Sterling sang it, it was enthusiastically received. As a rule, of course, a song must be a concert success before it finds its way into the drawing-room. But at one time—at the time I wrote 'The Better Land,' indeed—it was almost sufficient to have the song sung by an artiste of Madame Sterling's eminence in order to ensure this. The smaller fry were content to take up the songs sung by the leading artistes. Now it is quite different. The competition among music-publishers is so much keener."

"What effect has that?"

"It has had its effect in the system of indiscriminately giving royalties for the singing of a song. In order to advertise a song the publisher will pay a fee to Mr. Brown or Miss Jones, every time they sing it at a concert, and moreover he will advertise their names into the bargain. Then second-rate artistes like to have songs expressly written for them, and owing to the competition among song-composers there is no difficulty about this. As a consequence, the singers of the second and third rank do not implicitly follow, as they used to, the lead of such artistes as Mr. Edward Lloyd or Mrs. Mary Davies, and a great deal of rubbish is inflicted upon concert-goers. But the time is probably coming when the publishers, in self-defence, will be obliged to combine and to refuse to pay royalties to any singer, great or small. The thing is, of course, ethically indefensible, and is most unjust to the composers."

Part of this extract was reprinted in *The Review of Reviews* (Sept. 15) under the title "Palming off Poor Songs: the Royalty Nuisance," with the prefatory remark, "Mr. Cowen calls attention to a very unpleasant development in the output of English songs." "A very unpleasant development" indeed! and one to which attention was directed twenty-two years ago, as some readers of the MONTHLY MUSICAL RECORD may remember, by a leading article in the September Number, from the pen of Mr. Ebenezer Prout. It was entitled "The Royalty System," which at the outset he called "one of the darkest and dirtiest corners of the musical world." This, of course, referred not to the royalty paid by publishers to composers, which plan Mr. Prout considered "a perfectly just one," but to that paid "to the singer who is willing to degrade himself and his art (or herself and her art, as the case may be) by forcing trash down the throat of the musical public." After speaking of the publisher's share in the transaction, in the course of which he said, "At the risk of being thought quixotic, we express our firm conviction that a publisher who lives by the public has, in his turn, duties and responsibilities towards them," Mr. Prout went on to take the chief offenders to task:—

"But what can be said for the singers who deliberately prostitute their, in some cases, great talent by singing rubbish and inanity, simply because they are paid to do so?" He does not, however, agree with Mr. Cowen that "singers of the second and third rank" are the only ones to be blamed, but, on the contrary, states that "it is well known that among the foremost of the offenders are singers who rank high in their profession, and who certainly ought to be, and if they had the true interests of music at heart would be, above selling themselves and their talent for the sake of paltry gain."

The remedy suggested by Mr. Prout was as follows:—

"Our advice to our readers is this—exercise discrimination for yourselves, and do not be deluded into buying stupid inanity simply because it bears on the title, 'Song with the greatest success by So-and-So.' The remedy must ultimately rest with our audiences. If they will persistently refuse to purchase rubbish, no matter who may sing it, the publishers will soon find it unprofitable to produce it. To teachers especially, who after all are the publishers' chief customers, we would say—buy no royalty songs, but avoid, as you would a contagion, all those which have the well-known marks in the corner. There are plenty of other good songs for sale, and there is no fear that you will find yourselves hampered in your selection: quite the contrary. You will probably thus keep clear of the larger part of the trash in the musical market; and by such a course you may perhaps induce publishers, from regard to their own interests, to show somewhat more consideration for the taste of the public than they do at present."

To which excellent practical counsel nothing further need be added.

PROFESSOR C. SCHROEDER'S "CATECHISM OF VIOLONCELLO PLAYING."*

ENGLISH musicians visiting Germany cannot fail to be impressed with the quantity of books issued by the German music publishers relating to musical subjects, and covering every branch of the art. Many of these treatises, technical, historical, biographical, and analytical—the result of much painstaking labour on the part of our German colleagues—still await the kind offices of the translator, and the enterprise of the publisher, in order that they may be made available for use by English musicians and *dilettanti* interested in the special subjects of which they treat.

Whilst our own literature has been enriched by many useful works, translations and original, relating to the violin, the violoncello has been in this respect singularly neglected. Outside instruction-books and collections of studies, Dupont's "Essay on Fingering," Wasielowski's "The Violoncello," and Hamilton's little catechism (published many years ago), up to the present are about the only works known to the writer dealing especially with this noble instrument. Wasielowski's work, recently translated, does not deal with the technique of violoncello playing at all, but consists in a description of its development from ancient prototypes, the greater part of the work being taken up with biographical notices of celebrated players.

These remarks have been called forth by the most recent addition to the translations of the excellent series of catechisms published in Germany by Max Hesse—viz., a "Catechism of Violoncello Playing," by Professor Carl Schroeder. Here, at the outset, we may remark that the term "catechism" used in connection with these manuals does not necessarily imply a book written in question and answer form, and the work under notice is not constructed after this manner—a style of writing more acceptable to the past than to the present age. The use of the word "primer" instead would have probably conveyed to many minds a purely elementary treatise, instead of a work dealing with the whole technique of the instrument, useful to advanced players as well as to students commencing its study, so the original title has been retained. Herr Schroeder's fitness for the task of compiling a standard work on the subject is fully evidenced in the volume before us. We may, however, mention that, although still in the prime of life, his experiences as a player and as a conductor in some of the best German orchestras extend over a period of between thirty and forty years, and that the term "Professor," by us assumed *ad libitum*, can only legally be used in Germany when

* London: Augener & Co.

conferred as a special honour on artists and teachers of distinction. To the series of catechisms now undergoing translation, Professor Schroeder has contributed three—on the violoncello, the violin, and on the art of conducting—the last-named two being in course of preparation for the English edition.

Turning to the work now under notice, we observe it is divided into three parts. The first deals with the instrument itself and its fittings: the origin of the violoncello, the formation of the word 'cello as a diminutive added to *violone* (the old name for the contra-bass), the development of the violoncello at the hands of the most famous makers, attempts at improving the instrument, labels of several of the chief makers, a description with illustrations of the exterior and interior of the instrument, the bow, the strings, and all other appurtenances of the instrument are succinctly treated of in this first section. We notice here, in passing, that Professor Schroeder contends that both Guarnerius del Jesu and Jacob Stainer made a few violoncelli, mentioning an example of the latter as having been formerly in his own possession, and now the property of a Hamburg virtuoso.

Part II., occupying fifty pages, is devoted to the technique of the instrument. Here the translator observes in a footnote: "Considerably greater variety exists in the manner of holding and playing the violoncello than is the case with the violin," and quotes some interesting remarks by Mr. Edward Howell comparing the different methods adopted by English and French players with regard to the carriage of the left hand and arm, the former following Duport's practice, to whom also we are indebted for the insistence of adapting the fingering, in the lower positions, to the stretching powers of the ordinary hand—*i.e.*, fingering by semitones in preference to the former practice of placing the fingers in succession upon the degrees of the scale, as in violin-playing. Another note gives some useful hints to lady-players, who are becoming increasingly numerous. The position of the fingers upon the bow, the carriage of the right arm and hand, the manner of bowing, the use of the up and down bow, are clearly explained by the author, and the first bowing exercises enable the beginner to make a start. In fact, the examples and explanations given in the early part of this section of the work will, under the guidance of a good teacher, amply suffice for the first few months, after which a good 'cello method, such as Piatti's, or Lee's, or Davidoff's, should be commenced. The method of sliding the fingers, explanations concerning the fingering of scales and arpeggi in the different positions, are also shown in music type. The next twelve pages contain the most thorough and systematic analysis of double stops that we have seen in any work devoted to the 'cello; two, three, and four part chords being separately tabulated and commented upon. Natural and artificial harmonics, the art of bowing, the close shake, the trill, and the pizzicato, complete Part II.

Part III. treats of the artistic performance. In the section of which we have just spoken, the careful and methodical teacher is apparent; here we are at once brought face to face with the artist:—"The rendering of a piece implies its artistic reproduction, every necessary artistic resource being therein blended. The violoncellist is capable of a perfect rendering only if—in addition to a firm, easy technique of the left hand, adroitness in bowing and susceptibility to the modifications of tone, and a technique equal to all demands made upon it—he has under his control a higher spiritual musical development, fine taste, and a warm individual feeling. Only through the combination of all these qualities can one reinvest the dead signs of the composer with spirit and life, and cause

his work to pass before the hearer's soul as an ideal, living picture." A formidable catalogue of requirements, truly! But that to which some 270 celebrated players, whose biographical notices occupy twenty-eight pages in the appendix, have presumably more or less attained unto, it is open to the learner to strive for, and by steady effort attain. Not by practising an abnormal number of hours daily, at the expense of health and strength during youth's growing time, but by beginning early, even at the age of five or six with a half-size instrument, a few minutes daily at this period under a competent instructor yielding a better result than hours of toil when the muscles are more rigid. The habit of daily attention to practice being thus acquired, two or three hours' daily study will probably suffice for the advanced artist, leaving ample time for mental culture in other directions.

An interesting paragraph showing the reflex action of external influences upon the performer we must here quote:—"If the artist has studied and learnt how to give expression to the individual feeling of the composer, his own individuality in the performance is also of great consequence. It consists in this, that the same piece in performance shall appear ever fresh and new. Individual feeling is subject to continuous change through influences from within and without, consequently an artist who has acquired a full and active control over all his powers does not perform a piece the second time in precisely the same manner as the first time. Where, however, this is the case, it may be regarded as a sign that the performer has not yet arrived at a complete artistic freedom."

In the pages which follow, on phrasing, Professor Schroeder gives some useful hints as to the best places for changing the bowing so as to produce a better delivery of the phrase, in some examples from Beethoven's Trios, the Scherzo of the C minor Symphony, Saint-Saëns' 'Cello Concerto, etc.

The translator, Mr. J. Matthews, has, we observe, in addition to a few foot-notes, added to the list of celebrated players brief biographical notices of about a dozen eminent living violoncellists whose names did not appear in the German edition, bringing information up to date concerning some of the others where necessary, and in an appendix of about a dozen pages he has given a "Guide through Violoncello Literature," which should be helpful to both teachers and students in search of studies or pieces of any particular grade of difficulty. Under "Solos with Piano Accompaniment," we find, for example, under Step I., a sufficiently varied list of elementary pieces in the first position only, by various publishers; Step II. containing "easy" pieces; Step III., "intermediate"; Steps IV. and V. including some of the more important sonatas, concertos, and miscellaneous concert-pieces. A selected list of "Duets for Violin and Violoncello," "Duets for two Violoncelli," "Duets for Violoncello and Organ," "Trios for two Violins and Violoncello," "Trios for Violin, Viola, and Violoncello," and "Trios for Violin, Violoncello, and Piano," will also be found under the respective headings.

We hope this book, which is issued in the same neat and convenient form as the works by Dr. Riemann in the same series, will give an impetus to the study of the violoncello, for the number of amateur violinists to 'cellists is still disproportionately large, and thus, whilst efficient pianists and violinists abound, a great number of most beautiful trios, quartets, etc., as well as violoncello and piano duets, are still practically unknown in many a home circle where they might be thoroughly understood and enjoyed, for lack either of a 'cellist or of a player of that still more neglected instrument, the viola.

We hold it to be the duty of the teacher to act as a

musical missionary, and, as far as in him lies, by timely explanations and advice endeavour to induce a fair proportion of his *clientèle* to turn their attention to the 'cello or viola in preference to the piano or violin, more especially in those families where the latter are already studied. The present writer has often been surprised to find in English society in the provinces, amongst people in other respects well-educated, the most curiously vague ideas respecting the four stringed instruments played with the bow. The 'cello is confused with the double-bass, the capabilities of the former as a solo instrument hardly credited, the very existence of such an instrument as the viola unknown, and in some of the more out-of-the-way corners of Her Majesty's dominions the old-fashioned prejudice against lady-players of stringed instruments is not even yet quite dead. One would imagine in this year of grace the outline of a violin at least to be a familiar object to all educated people, yet the November number of the *Art Journal* contains a full-page engraving boldly called "A Violinist," by an A.R.A., in which a nineteenth-century lady is holding a veritable curiosity! The temporary loan of the commonest pawnbroker's or toy-shop fiddle would have given the "artist" a better notion of the appearance of a violin than such an extraordinary production, yet we are assured in the accompanying letterpress that the picture is "an accomplished piece of technique," and "a very excellent example of this Associate" (!) Such handy text-books as those now undergoing publication—complete, yet cheap—will materially assist the teacher in his missionary work, as well as prove useful to him and his pupils in their studies.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 243.)

VOLUME XIII.* (Continued.)

CHORAL PRELUDE, No. 15, "Herr Jesu Christ, dich zu uns wend" :—



In the Peters edition this is the twenty-seventh of the Great Choral Preludes, and will be found in Vol. VI., p. 70; in the B.-G., Vol. XXV., it is the fifth of the Eighteen Choral Preludes, forming the third section of Part II. of that volume, and begins on p. 98. There is no actually different reading in any of the three texts, but in Best, p. 836, l. 1, b. 2, top part, the first note is *a sharp*, and in the other copies *a natural*; at the second beat, middle part, the *c* in Best is natural, and in the others sharp. I take it that the omission of the accidental is due to an oversight. In the older reading, given in the appendix to the B.-G. Volume, this bar is just as instanced above.

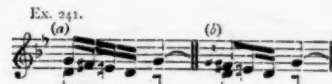
No. 16, "Nun komm der Heiden Heiland" :—



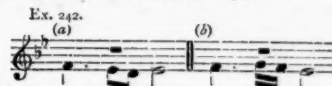
This will be found in Peters, Vol. VII., No. 45, p. 38; and in the B.-G., Vol. XXV., it stands as No. 9 of the "Eighteen," p. 114. In both Best and Peters the ordinary signature of G minor is inserted, but in the B.-G. only the first flat is given. In Peters and the B.-G. the C clef (alto) is used for the middle stave, upon

* Augener's Edition, No. 9,813.

which the counterpoint is written, and the upper is reserved for the choral melody. This has its advantages, for the arrangement stands out very distinctly; and it is a pity English organists are—or are supposed to be—so ignorant of the C clef that its employment should be prohibited in modern print. The melody of the choral is here treated with florid ornament, and, in Best, the *appoggiatura* is incorporated in the text. It will suffice to point to the first instance only, which will be found at the beginning of the last bar on page 842, as in the subjoined extract, the version in Best being (a), the others (b) :—



In the first bar of the prelude, the sixth note in the pedal part is, in the B.-G., queried flat, and in the fourth bar, top stave, the *f* is similarly treated for the sharp. That is to say, the mark of inflection is placed above the note—clear of the stave—as was the case in the old church music. In bar 3, l. 1, p. 843, a slight difference occurs in the upper part of the counterpoint, which in Best reads as (a), and in the other editions as (b) :—



No further divergence is found till p. 845 is reached, where, l. 2, b. 3, in the choral part, the third beat is written, in Best, as (a), and in the other copies as (b) :—

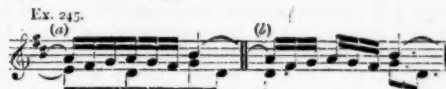


From this point to the end the various texts are in agreement.

No. 17, "Valet will ich dir geben" :—



In the B.-G. publication this prelude has not yet found a place, but it is included in the Peters edition, appearing as No. 51 in Vol. VII., p. 56. The time signature is there marked 24-16, a dotted quaver being the equivalent of each group of three semiquavers; but in Best those groups are marked as triplets, and the simple quaver corresponds to the time value of each. In this prelude the choral is in the pedal part, and each phrase is, in Best, prolonged by a quaver or semiquaver beyond the corresponding points in Peters. The object is purely rhythmical, but I am unable to say whether it is the original reading. In Peters only the last quarter of the bar is marked *Ima volta*, but in Best the whole measures for the repeat and follow-on are printed. The first difference in the texts will be found at the last bar on p. 846 in Best, in the top stave, the reading being as (a); in Peters as (b) :—



Page 847, l. 2, b. 1, second voice, the last note is *f*, and in Peters *d*, a third below. P. 850, l. 2, b. 1, middle

stave, the last note is *b*; in Peters, *d*, a third above. This last forms hidden—or, as Macfarren has it, “exposed”—octaves between the top part and bass, and must be a misprint. The pedal part, same page, l. 3, b. 1, has *f* for the first note, and in Peters, *a*, a third above. Here, again, Peters must be wrong, unless, indeed, the choral melody was then different; for Best agrees with all the versions of the tune with which I am acquainted. There is a further difference in the last bar of the same page. This time it is in the upper part, which in Best is given as (*a*), and in Peters as (*b*):—



I should have stated that the extract gives the last half of the measure. Beyond the prolongation of the final notes of the choral on the pedal, already mentioned, there are no other points of difference discoverable.

No. 18, “Dies sind die heil’gen zehn Gebot”:—



For this we must turn to Vol. III. of the B.-G., where it is found as No. 10 of the choral preludes in the third part of the Clavierübung, appearing at p. 206. It is in the Peters Vol. VI., No. 19, p. 50. Here the choral is assigned to the left hand, and is treated as a two-part canon in the octave. In Peters the C clef (alto) is employed; in the B.-G. the G clef is used throughout; and in Best both F and C clefs are made use of for the *canto fermo*. The first course involves leger lines above the staff; the second plenty of them below; whilst the third minimises such extravagance. Beyond this variety in notation there is absolutely no difference in the texts of the three editions.

STEPHEN S. STRATTON.

END OF VOL. XIII.

(To be continued.)

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from p. 244.)

IX.—THE NIBELUNGEN RING TRILOGY AND THE SIEGFRIED LEGEND.

It is more than interesting to trace in the writings and in the correspondence of Wagner how the Siegfried legend attracted him and influenced him, until he came to believe that the turning-point in his artistic career was when he first grasped his mission during his studies in the myth, and that his endeavours to shape its “Stoff” into a music drama had shown him paths which led to hitherto undreamt-of regions in art. The deliberate introspection and analysis of the gradual change in his feelings and artistic position from year to year is too long, too detailed, and in the very nature of things too untrustworthy, to be “the truth, the whole truth, and nothing but the truth.” It can hardly be said with any confidence that the *Trilogy* is the greatest achievement of Wagner’s genius. It is the vastest, certainly, and his conception was vaster even than the com-

pleted work. As he went back through the years in memory and in imagination, he recalled his attitude to politics, which he had come to loathe and despise; his love of Fatherland, deepened by the bitterness of exile; his desire to penetrate to the original element of humanity, which he thought he had found in the conception of Siegfried; his hatred of effete forms and conventional inanities in opera; his desire to reform “Opera” out of existence altogether; and, above all, his noble ideal of music drama, founded on truth, beauty, and love. As he remembered, he read between the lines of his poem, and saw his life and his aim written there. But that is now impossible, even to those who read his “Mittheilung an meine Freunde” with the utmost care. The drama must be judged as posterity will judge it when the “Mittheilung” is forgotten, and it is not at all probable that Wagner’s aims will explain themselves to even a select few as the *Trilogy* unfolds its complicated story, or that the loftiest, purest triumph of Wagner’s great mission will be seen in its voluminous score.

For quite a long time, he says, he hesitated between *Friedrich Rothbard* (Barbarossa) and *Siegfried* as subjects for a music drama. The reasons for his final decision are well worth reading. Only one is necessary here to our present purpose, viz., that in history, however ancient, one is hampered by “conditions” of various kinds, and that there is no room for the free development of the “elemental man.”

“My studies carried me through the poems of the middle ages, back to the foundation of the old Teutonic myth. I had to remove one after the other the garments which successive poems had thrown over the figure to the detriment of its beauty, in order that at last I might look upon it in its chaste beauty. What I saw was no longer an historical, conventional figure, whose garments attract our attention more than its actual form; but the actual naked man, on whom I could trace every throb of the pulses, every movement of the muscles in unfettered, freest action—in short, the Man himself (Der wahre Mensch).”

But this touches the greatest fault a lover of the real Siegfried has to lay at Wagner’s door. He may have stripped Siegfried, but he has clothed him again, and has not been very careful to avoid mixing the various suits of garments succeeding centuries have given him. Indeed, he has distributed many well-known garments (incidents, relationships, and names) most impartially among the characters he has chosen from the different forms of the legend. He, perhaps, more than any man of our time, has re-awakened general interest in the grand “Saga,” and as interest stimulates independent inquiry, Wagner’s *Trilogy* will be found a creation of his own, noble no doubt, and wonderful, but not the story of Sigurd the Volsung, nor of Siegfried the Nibelung, nor even a mixture of these, however skilfully incidents from the Elder and Younger Eddas, the Völsungasaga, the Vilcina Saga, and the Nibelungenlied are combined to clothe his conception of “der wahre Mensch.”

The poem of “Siegfried’s Tod” was finished in 1848. But Wagner felt that some explanation of the conditions of the plot was necessary, and therefore he wrote “Der junge Siegfried,” to tell of his hero’s youth. Still, something was wanting for a true grasp of the hero’s relation to life and to fate, and the story of his parents had to be told in a previous play, while the history of the curse, which works its will on Siegfried, but is defeated by Brünnhilde’s self-sacrifice, is set forth in a prologue. It is easy for the unregenerate to hint that this method of developing a story offers appalling possibilities; but it is certainly incumbent on earnest students to inquire how far Wagner compassed his aim. Even more necessary is it to ask whether the much-

explained curse, with all its concomitants of gods, giants, and dwarfs, was in the least degree necessary to the plot. The concrete and continually active curse is Wagner's own invention; is it a gain? We do not miss it in the story of Sigurd, nor in the Nibelungenlied, each of which offers at least as consistent a story, and as all-embracing a tragedy. Then what power in Wagner's *Trilogy* deprives the curse of its omnipotence? Surely not merely the sacrifice of a life already empty and miserable. Lastly, what is the "Götterdämmerung"? It is not a German idea, therefore its name is somewhat misleading. We read in the Northern mythology of the "Ragnarök," when the reign of the gods must come to an end, when Fenriswolf, one of Loge's sons, will swallow the moon, and slay Odin; when the earth and the sky will be burnt, and gods and men will disappear. But this catastrophe is always talked of as belonging to a distant future, and, far from being a punishment or a calamity, is understood as the beginning of a new heaven and a new earth "where fields will bear unsown, and gods and men shall be alive again, and sit in fair halls and talk of old tales."

I fear that one reason for a great deal of unnecessary matter is to be found in a letter of Wagner's:—

"To make 'Siegfried's Tod' possible, I wrote 'Young Siegfried'; but the more the whole took shape, the more did I perceive, while developing the scenes and music of 'Young Siegfried,' that I had only increased the necessity for a clearer presentation of the whole story to the senses. It was not this consideration alone which impelled me to my new plan, but especially the overpowering impressiveness of the subject-matter which I thus acquire for presentation, and which supplies me with a wealth of material for artistic fashions, which it would be a sin to leave unused."

In the same letter he frankly states how little he has thought it necessary to follow the old legend:—

"I should much like to have that *Völsungasaga* once more (i.e., from the library); not to take it as a model—you will soon find out what relation my poem holds to this saga."

His adaptations occasionally show the height of his power, as, for example, the scene of Siegfried's murder. In the *Völsungasaga*, Sigurd is slain in bed, but has strength to throw his good sword, Gram, with such skill and force as to cut his assassin in two. In the Nibelungenlied, Siegfried is stabbed in the back by Hagen while he stoops to drink after the heat of the chase; and his dignified reproach to Gunther, his scorn of Hagen, and his tender love and solicitude for his beloved wife, Kriemhild, make one of the most perfect pictures in the wonderful old poem. But neither of these would have suited Wagner's purpose; the first because Hagen must not be slain prematurely, and the second because it is essentially epic, not dramatic. Other adaptations are unimportant, as when he substitutes Thor's goats for the cats which always drew Fricka's waggon. But very often they are unnecessary and unjustifiable, as we have shown in the characters of Wotan, Mime, and Hagen.

The fault of "vain repetition" has been pointed out from time to time, a fault easily committed in the development backward of a story, but quite open to correction before the complete drama was presented to the public. The most serious fault of all, however, is to be found in the painful realism, the inhumanity, the revolting grossness, and the unnaturalness of many a scene. Sympathy also is very little excited for any one of the "distinguished criminals," who add most incomprehensible endeavours towards the development of a plot which never develops to anything.

But after all criticism of the drama has been said and heard, we only need to witness a performance of the

Trilogy once more to feel overpowered by its musical majesty. In the face of such music we almost forget the lesson which Wagner himself has taught us—that music is not all. Even in the course of such a short and inadequate analysis as it has been a privilege to make in these few lectures, and although our studies have been largely occupied with the non-musical part of the work, the appreciation in which the *Trilogy* is held must greatly have been deepened, as well as admiration for the great master who in it has given expression to some of his tenderest, noblest, and grandest thoughts.

(To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational Purposes,

CONSISTING OF
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

By E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from p. 242.)

PIANOFORTE DUETS.

STEP III.

Schumann, Robert. Ball Scenes (9), Op. 109:—

- No. 1. Prélude, in G.
- " 2. Polonaise.
- " 3. Walzer, in G.
- " 4. Ungarisch, in B minor.
- " 5. Française.
- " 6. Mazurka.
- " 7. Écossaise, in D.
- " 8. Schnell-Walzer.
- " 9. Promenade, in D.

Schumann's musing, contemplative, earnest, and deeply feeling genius was not favourably suited to the brilliancy and gaiety of dance music, but his masterly mind impressed, nevertheless, each of the pieces with character, interest, and beauty.

Wagner, Richard. Marches Favorites, arranged by E. Pauer:—

- No. 1. "Marche de Paix," in F. } *Rienzi*.
- " 2. "Marche de Guerre," in E flat. }
- " 3. "Grande Marche de Tannhäuser," in B major.
- " 4. "Marche religieuse," in E flat. }
- " 5. "Marche des Fiançailles," in B flat. } *Lohengrin*.

The arrangements keep the original entirely intact, and are as such correct representations of the full score.

Scharwenka, X. Op. 44. Walzer, Books I. and II. Nothing could be better and more justly recommended than these amusing, spirited, and interesting suites of waltzes, mostly written in the German (slower) style.

Scharwenka, X. Op. 49. Two Minuets (1, E minor; 2, E flat). Originally written for two hands; greater effect will be achieved by this duet arrangement.

Thomas, Émile. "Sans souci," Valse in D. Amusing and popular.

Schulhoff, J. Op. 6. Valse, in A flat. One of the most popular valse of the talented author.

Wagner, Oscar. "Valse des Abeilles" (the Bees' Valse), in E flat. In the style of the Vienna Valses.

Schubert, C. "Les Dames de Séville" (five waltzes), in D and other easy keys. Here a good deal of variety is to be found.

Wolff, Eduard. Op. 56. Grand Duet on themes from Auber's *Les Diamans de la Couronne* in A. Written

in the manner of Henri Herz, the airs supplemented by variations, and the style on the whole effective and brilliant. A good piece for study.

Tschaikowsky, P. "Christmas," Valse in A flat. Very good and fascinating.

Thalberg, S. Ballade from Weber's *Preciosa*, in A. Arietta, from Weber's *Freischütz*, in A. These are arrangements from the well-known solo pieces to be found as Nos. 2 and 11 in "L'art du chant." Both are very engaging and pretty.

Hermann, F. "The Favourites." Short Duets.

No. 1. March, from Spohr's Notturmo, in C. Very beautiful. Sharply rhythmicized.

No. 2. Rondo, from Beethoven's Sonata. Op. 90. In E. Full of the sweetest melody.

No. 3. Entf'acte, from Schubert's *Rosamond*, in C. Simple, melodious, and pleasing.

No. 4. "The Minstrel Boy," by T. Moore, in F. One of the finest of Irish airs.

Gurlitt, C. Progressive Sonatinas. Second Series:—

No. 13. *Kuhlau, F.* In C. Allegro, Andante, Rondo. Very effective, and agreeable to perform.

No. 14. *Gurlitt, C.* In G. Allegro non troppo, Andante cantabile, Allegro vivace. Offers variety and good material for practice.

No. 15. *Haslinger, T.* In A minor. Moderato, Allegretto (Rondo Siciliano). May be strongly recommended.

No. 16. *Schmitt, J.* In A minor. Allegro, Andante espressivo, Allegro con fuoco. Will be of great use for becoming acquainted with the characteristic features of the different tempi.

No. 17. *Rohde, E.* In C. Allegro moderato, Arietta, Allegretto scherzando. Very good; melodious and pleasing.

No. 18. *Clementi, M.* In F. Allegro con spirito, Andante, Rondo. Full of interest.

No. 19. *Reinecke, C.* In A minor. Allegro moderato, Mazurka, Andantino. Very popular, and full of variety.

No. 20. *Rohde, E.* In F. Allegretto, Andante, Allegretto giocoso. Will afford great pleasure, for it is melodious and cheerful.

No. 22. *Loeschhorn, A.* In C. Allegro, Adagio cantabile, Allegro grazioso. The work of an excellent musician and experienced teacher.

No. 23. *Reinecke, C.* In E flat. Allegro più tosto vivace, Tema con Variazioni. One of the best-known sonatinas by the celebrated composer.

No. 24. *Loeschhorn, A.* In F. Allegro non troppo, Andante molto, Vivace. Is to be highly recommended.

Haydn, J. "Il Maestro e lo Scolare," in F. This charming piece is one of the few movements originally written for four hands.

Beethoven, L. van. Op. 6. Sonata in D. One of the very best pieces for instruction.

Bennett, W. Sterndale. Fantasia Overture. "Paradise and the Peri," in D. Arranged by W. Dorrell. Full of beautiful points, characteristic and interesting.

Bennett, W. Sterndale. Serenade from Chamber-Trio, Op. 26, in E. The beauties of this piece have been often recognised.

Beethoven, L. van. Op. 25. Grand Serenata, in D. Arranged by I. Moscheles, in Two Books:—

Book I. Entrata Allegro, in D.

Minuetto con Variazioni, in D.

Allegro molto, in D minor.

Book II. Andante con Variazioni, in G.

Allegro scherzando-vivace, in D.

Adagio, ed Allegro vivace, in D.

Beethoven, L. van. Septet, Op. 20. Arranged by F. Hermann. The classical beauty of both Serenata and

Septet is almost proverbial; it suffices to say, that the arrangements do full justice to the originals.

Beethoven, L. van. Three Marches. Op. 45. No. 1, C; No. 2, E flat; No. 3, D. The excellent qualities of the above marches are well-known; not less admired is their variety in style and expression.

Beethoven, L. van. "Adelaide." Op. 46. Arranged by Czerny (in B flat).

Beethoven, L. van. "Funeral March." Op. 26. A minor. Arranged by F. Edward Bache.

Beethoven, L. van. "Grand Choral March" in E flat, from *Ruins of Athens*. Arranged by Arthur O'Leary. The arrangement of these works is practical and effective.

Calkin, J. Baptiste. Op. 84. "A Moonlit Lake," in A. A melodious and effective piece, which deserves warm recommendation.

Buhl, A. "Bon voyage," Galop in C. Spirited and pleasing.

(To be continued.)

LETTER FROM LEIPZIG.

THE second Gewandhaus concert of the present season fully maintained the high standard of the first concert, a fine performance of the Introduction to *Lohengrin* being the first orchestral item presented. This was followed by two movements from Beethoven's *Prometheus* and the Fourth Symphony of Brahms. The last-named work undoubtedly has its fine moments, but it is also no less certainly the harshest symphony which the Viennese composer has given to the world. Perhaps this is the reason why it has quite failed to gain popular favour here. After the third movement many of the audience left the concert-room. This was a pity, as the performance was an exceptionally fine one. A feature of this concert was the pianoforte-playing of Fräulein von Jakimowsky, a favourite pupil of Rubinstein. The young lady was more successful in solos by her master and by Chopin than in Schumann's Pianoforte Concerto, for which she had not sufficient physical power. Moreover, in the finale, her tempo was altogether too fast. For all that, she is a very elegant and refined pianist.

Herr Ysaye, the eminent violinist of Brussels, was the bright particular star at the third Gewandhaus concert. His wonderful technical attainments, the *verve* of his playing, and the individuality of his style, were all strongly brought out in Saint-Saëns' Concerto in B minor, and the well-known Scotch Fantasia by Max Bruch. A glorious rendering of Schumann's E flat Symphony, and good performances of Goldmark's "Im Frühling" and Sgambati's "Te Deum Laudamus" were also heard at this concert. Sgambati's work is not, as you might suppose, a choral setting of the Ambrosian canticle, but a purely instrumental work for string-orchestra and organ. It is decidedly clever and effective.

We must take exception to the programme of the fourth concert. To allow any vocalist, however eminent and admirable, to take up the greater part of the concert, and make the orchestra a subordinate consideration, is to depart from the original and, as we think, wise intentions of the founders of these concerts. We are always glad to hear vocalists at the Gewandhaus, but we entirely disapprove of turning these concerts into vocal recitals, with a few orchestral numbers thrown in by way of makeweight. We have no fault to find with the singing of Madame Nordica, for whom the Gewandhaus directors thought fit to make such a concession, but we strongly object to the principle. Madame Nordica sang the first scene of Elizabeth in Act II. of *Tannhäuser* and a *Lied* by Franz with beautiful style and expression, and a number of frivolous works by Chaminate and others, quite unworthy of a place on a Gewandhaus programme. Her beautiful voice and piquant manner, however, pleased the public nightly, and they applauded everything with indiscriminating enthusiasm. Dvorák's E minor Symphony (No. 5), labelled "From the New World," heard at this concert, was a strong contrast to the Symphony by Brahms in the same key, to which reference was made above. It is an acceptable work on account of its

humorous qualities, but not to be compared with his previous efforts in the symphonic field. Its themes are all so trivial as to be quite unworthy of the noble treatment symphony demands, though Dvorák, in his interesting method of handling them, cannot help showing what a master mind he is. The finale contains many *unbeautiful* thoughts, however; and regarding the work as a whole, we cannot help thinking that the composer has rather "given away" his talent by writing this symphony. Its reception here was certainly not enthusiastic. Volkmann's Festival Overture was the other orchestral contribution at this concert.

Schubert's wonderful Symphony in C was the *pièce de résistance* at the fifth Gewandhaus concert, and Reinecke's Overture "Dame Kobold" was also included in the scheme. Herr Siloti was the pianist; but he was not in his best form, his rendering of Chopin's Concerto in E minor being marred by several grave defects. Failure of memory was responsible for many wrong notes. There was a marked want of spirit in the first movement, and the other two were taken faster than they should be.

Of artists' concerts, of which the number increases daily, we must find space to refer to that given by Mr. Ben Davies, associated with Messrs. Nachèz and Algernon Ashton. From an artistic point of view it was excellent; but there was so poor an audience that the artists can scarcely have paid their expenses. We learn, on good authority, that Mr. Davies had been offered an engagement at the Gewandhaus. Certain it is, that there can be no better introduction to the Leipzig public than an appearance at our historic institution.

The chronological development of the *Lied* from the time of Reichardt to that of Brahms formed the subject of a vocal recital given by Herr Siermanns. This recital attracted a large audience, for the singer has a large following, and is thoroughly *au fait* with his subject.

Fraülein Pancera's pianoforte recital at the Salle Blüthner showed that the lady has brilliant technical attainments—plenty of outward dash, but little inward fervour. Brahms' Variations and Fugue on a theme by Handel, and Reinecke's Ballade in A flat, were, perhaps, her most successful pieces.

OUR MUSIC PAGES.

THE short composition (No. 1 of eight melodious instructive pieces for four performers on two pianofortes) by C. Gurliitt which accompanies the present number of the MONTHLY MUSICAL RECORD is one admirably suited for performance by very young players. The last four numbers of the set from which it is taken are a little longer, and therefore rather more interesting; but this one serves to give our readers the opportunity of judging this popular composer's pretty and effective style of writing for two pianofortes.

Reviews of New Music and New Editions.

Kuhlau Sonatinas, Books 1—5 (Ops. 55, 20, 59, 88 and 60). (Edition No. 8, 2024, b, c, d, e, net, 1s. each.) London: Augener & Co.

THE educational value of Kuhlau's Sonatinas is universally acknowledged, and in this edition careful finger, phrase, and expression marks have been added by Dr. Riemann, who has knowledge and great experience in such matters. Teachers often look wistfully at some easy-looking piece by Mozart, Beethoven, or Schumann, but on close examination find that the master is not to be relied on; some uncomfortable chord, or octave, or crabbed passage occurs to render it unsuitable. The great composers wrote just as the spirit moved them. But Kuhlau, like Clementi, and in still more modern times, Reinecke,

tempered his music to young players: it is simple, yet not in any way silly. It seems, indeed, as if most of it could have cost but little labour; but such cannot have been the case.

The first book, Op. 55, includes six numbers. They are all pleasing, but particularly attractive movements are the graceful *Allegretto* of No. 2, the short but expressive *Andantino* of No. 4, and the cleverly constructed *Allegro maestoso* of No. 6. The second book, Op. 20, contains only three numbers, and here we would single out the slow movements of the second and third, which are full of charm and refinement. In Book 3 (Op. 59) we have again three Sonatinas. In the first, in A major, the opening *Allegro* is planned on a more extended scale than usual. In the development section first and second themes are cleverly treated; the harmonic surprise, too, at the opening of the section deserves mention. Throughout this book there is a quaintness and humour which recall, now Emanuel Bach, now Haydn. In Book 4 (Op. 88) the third Sonatina is the first, and, curiously, the only one of the 19 in a minor key; it is also one of five (Nos. 1, 5, 7, 14 and 15) originally written for pianoforte and violin, but here transcribed for pianoforte by Max Arend. The opening movement is followed by a graceful *Andantino* in the major key of the submediant, and the Sonatina winds up with a capital *Allegro burlesco*. In the fourth number (this book contains four) the middle movement is in the major key of the mediant (first movement, F; second, A). This Sonatina finishes with a lively Rondo alla Polacca, which in its opening bars reminds one, but only for a moment, of the "Polacca" in Beethoven's Serenade, Op. 8. The three Sonatinas of Book 5 (Op. 60) have as middle movement a theme with variations. In each case the theme is borrowed from Rossini, but the name of that composer is mentioned. Of course, it was common enough at one time for composers to write variations on somebody else's tune; yet almost always as detached pieces, not as one of the movements of a sonata.

All the 19 Sonatinas offer to young pupils work as pleasant as it is profitable; some of them require greater strength and dexterity of finger than others, but diligent pupils will find that all difficulties will yield to perseverance.

Perles Musicales. Recueil de Morceaux de salon pour Piano.

27. Ed. Schütt. "Un peu coquette." Op. 41, No. 7.
28. Percy Pitt. "Etude mignonne." Op. 4, No. 3.
29. C. Wood. Characteristic piece in Canon in C.
30. Jean Nicodé. "Walzer." Op. 28, No. 1.
31. Anton Strelezki. "Novelette en Ré mineur."
32. A. Loeschhorn. Étude en "La bémol."
33. X. Scharwenka. "Ungarisch." Op. 43, No. 6.
34. Mendelssohn. Lied ohne Worte. No. 42.
35. R. Schumann. "Novelette." Op. 99, No. 9.
36. Amina Goodwin. "Toccata."

London: Augener & Co.

THE publishers of this collection of salon pieces for pianoforte have displayed much good judgment in the selection of pieces really deserving of the title *Perles Musicales*. Last month we received two pieces by Halfdan Kjerulf and Carl Reinecke; this month brings us the remaining ten numbers of the third series. We are gratified to notice the names of three clever English composers amongst the number chosen; the examples included being well worthy the attention of pianists. The three pieces by Edouard Schütt, Xaver Scharwenka, and Jean Nicodé, are strikingly original and fanciful productions of these highly gifted composers. A short *staccato* piece ("Novelette") by A. Strelezki, and a pretty

Étude by Loeschhorn in A major on arpeggi, also call for praise, whilst the well-known excerpts from Mendelssohn and Schumann add variety to what is altogether an excellent selection of modern pianoforte music.

Pêle-Mêle. Huit Morceaux pour Piano. Par EDOUARD SCHÜTT. Op. 41. Cah. I. and II. (Edition No. 8,438a, b. Price, net, 1s. each.) London: Augener & Co.

EACH book contains four pieces, entitled respectively:—1. "En Campagne." 2. "Solitude." 3. "Petite Sérénade." 4. "Arrivée du Prince Charmant." 5. "Préambule du Bal." 6. "Pas lent." 7. "Un peu Coquette." 8. "Finale." We referred to these pieces in detail on their appearance last May, and the fact of another edition being brought out now is sufficient proof of their popularity. A further study of them only strengthens our first opinion as to their originality, freshness, and grace. Moderately advanced players who have not yet made themselves acquainted with this composer's Opus 41, should do so this winter.

Symphonies. By JOSEPH HAYDN. Arranged for pianoforte solo by MAX PAUER. No. 11 (Military), in G major. No. 12, in B flat major. (Edition No. 6,183f, m. Price, net, 1s. each.) London: Augener & Co.

THE issue of the two numbers before us marks the completion of Mr. Max Pauer's task—a task for which he has proved himself eminently capable from beginning to end. A comparison with other editions reveals the fact that there has been here a conscientious endeavour to give effect to every point in the original, without overcrowding the transcription, and Mr. Pauer is to be congratulated on the excellence of his work throughout. A feature of the edition is the clear type and beautiful paper used by the publishers, while the fact of each number being issued at the low price of one shilling places them within the reach of all.

Bluette pour Piano. Par SIGISMOND NOSKOWSKI. London: Augener & Co.

NOSKOWSKI writes with uncommon ease and grace. His style is good and his harmonies are fresh, and the announcement of a new piece from his pen excites in us expectations which are gratified on perusal of the piece itself. In this one (*Bluette*) we find as usual, original progressions of harmony, as, for instance, the sudden appearance, towards the end, of a dominant seventh chord in G, before the final tonic chord in E flat major. Similar progressions are frequent with this writer, and they add much to the piquancy and quaintness of many of his compositions. The melody of the *Bluette* charms us by its sprightliness and grace.

Morceaux pour Piano. Par ANTON STRELEZKI. No. 80. Impromptu esquisse. London: Augener & Co.

THE "Impromptu esquisse" belongs to the easier of Strelezki's pieces, without differing in any way from his usual style, with which we are already so intimate. It may be described as a short valse in quick time, not strikingly original, but effectively written for piano, and pretty from the first note to the last. The composer always takes for his models the works of the most successful and popular composers of the present century, and with a result that merits considerable applause.

Tyroler Schnadahüpfel (Airs joyeux). Tonstück für Pianoforte. Von F. KIRCHNER. Op. 545. London: Augener & Co.

THE light and happy motives of which this new piece of Kirchner's is composed are its chief recommendation.

Its simplicity ensures its becoming a favourite with a large number of those who find enjoyment in playing light salon music, and with scholars who must occasionally be indulged with recreative music. For both purposes it may, like so many of Kirchner's pieces, be recommended with confidence.

Grossmütterchen (Granny), Ländler. Von G. LANGER. Op. 20, Pianoforte Solo. Also for Pianoforte and Violin, with 2nd Violin, *ad lib.* London: Augener & Co.

IN either form, this unpretentious little composition—simple alike in idea and construction—is a taking one, and will doubtless find favour with many. There is plenty of melody, which, if not particularly original, is always graceful and pleasing. The pianoforte solo is straightforward enough, and certainly not difficult, and with the strings is so modified as to be manageable by quite a young performer. We can commend this piece to pianoforte and violin teachers alike.

Scherzo (Sketch) for the Pianoforte. By HALFDAN KJERULF. Op. 28, No. 4. London: Augener & Co.

ON taking up a composition of Kjerulf's, one naturally expects to find a quaint and characteristic production, and this piece quite comes up to one's anticipations in this respect, for there is something delightfully fresh and original about it. Although technically it is not difficult, only an experienced player will succeed in giving accurate illustration of the many beautiful effects it contains, notably those of light and shade. We must confess ourselves as being greatly pleased with this composition.

Aquarelles. Trois morceaux pour Piano. Par PERCY PITT. Op. 8. No. 1, Canzonetta; No. 2, Chant d'Automne; No. 3, Valse Oubliée. London: Augener & Co.

WE are favourably impressed with the first and third of these morceaux; both of them have only to become known to be popular. The *Chant d'Automne* gives evidence of a good deal of thought—in one sense, too much thought, for in places the colouring is rather overdone. There are, for instance, rhythmical problems galore, which (however interesting as problems) do not, in our judgment, help to illustrate the subject-matter. We have examined these pieces with much interest, and can congratulate the composer on his Opus 8, as a whole.

Pot-pourris on popular melodies from classical and modern operas and oratorios. By RICHARD HOFMANN. Step I (in the first position):—Boieldieu, *La Dame Blanche* (Edition No. 5,405). Donizetti, *La Fille du Régiment* (Edition No. 5,406). A. For violin, each net, 6d. B. For two violins, each net, 8d. C. For violin and pianoforte, each net, 1s. D. For two violins and pianoforte, each net, 1s. 4d. E. For violin, violoncello, and pianoforte, each net, 1s. 4d. F. For two violins, violoncello, and pianoforte, each net, 1s. 6d. London: Augener & Co.

POT-POURRIS on melodies from Boieldieu's best opera *La Dame Blanche*, and the sparkling opera, *La Fille du Régiment*, Donizetti's *chef d'œuvre*, follow those already published, viz.: *Le Postillon* (Adam), *La Sonnambula* (Bellini), *Norma* (Bellini), and *Le Calife de Bagdad* (Boieldieu), and a perusal of both confirms the good opinion we expressed on receiving the first numbers of the series. The selection of nine or ten airs taken from *La Fille du Régiment*, beginning with "*Rataplan, rataplan*," is particularly attractive. The music in this opera is of such a lively and melodious description that it most

readily lends itself for arrangement in the form of an easy pot-pourri. This and the *Calife de Bagdad* are just the right pieces for our young friends to work up for the Christmas holidays, and the other four are not far behind for the same purpose.

Quinze trios faciles pour 2 Violons et Violoncelle. Par J. WANHAL. (Edition No. 5,360, net 1s.) London: Augener & Co.

THE name of this composer is probably familiar to many, especially to teachers of the violin, who work mostly with young pupils. To those unacquainted with his compositions, these fifteen "little trios for little players" will be a pleasant surprise, by reason of their extreme simplicity and tuneful nature. Both the violin and violoncello parts are equally adapted for young beginners, and each is as melodious as it is possible to make it. Only three keys are introduced, viz., C, F, and G major, and, excepting two numbers in 3, only simple rhythm occurs. Dotted notes are used very sparingly, and yet these pieces charm by their variety; one is a *song*, another is a *march*, a lively dance measure, a *presto Inglese*, or an *Adagio*. How much do we owe to the clever writers who can amuse and instruct the young by productions such as these!

Thirty Melodies for the Violin in the first position, with piano accompaniment. By EMIL KREUZ. Op. 25.

Book II.—Eight progressive pieces. (Edition No. 7,515b, net 1s.)

Book III.—Six progressive pieces. (Edition No. 7,515c, net 1s.) London: Augener & Co.

THE second and third books of thirty melodies for the violin, containing respectively eight progressive pieces in C, G, D and A major, and their relative minor keys, and six progressive pieces in F, B flat and E flat major, and their relative minor keys, follow each other and Book I. in well-ordered succession in point of difficulty, in the gradually increasing length of the melodies, and in the choice of keys. No. 30, in C minor—quite an interesting little piece of two pages—touches on the keys of E flat and A flat major with very good effect. We trust that these three books will be received with favour by the public, as they evince much care in preparation for the use of scholars and amateurs alike.

Classische Violoncell-Musik. Classical violoncello music by celebrated masters of the 17th and 18th centuries, arranged for violoncello with pianoforte accompaniment. By CARL SCHROEDER. Book V. (L. Boccherini), Sonata in A major. (Edition No. 5,505, net 1s.) Book VI., Sonata in G major. (Edition No. 5,506, net 1s.) London: Augener & Co.

IT is to be regretted that the chamber music of the excellent but almost forgotten composer Luigi Boccherini (1740—1805) should be so entirely neglected as it is, for though it would fail to satisfy the musical amateur of today who attends our classical chamber concerts, and who rightly expects to see on the programme only the greatest productions of art in this direction, it might fairly be urged that the quartets, quintets, and sonatas by this master are of sufficient importance to be rescued from oblivion.

The sonata for violoncello in A major must be considered difficult for most players, more so than any of the preceding sonatas in this set of compositions by celebrated old masters. It is florid in style, and is written almost exclusively in the tenor and treble clefs; the addition of good fingering and bowing marks is therefore a great help, and saves the player much time and trouble.

Prof. Schroeder's carefully revised edition will, we trust, go far towards reviving interest in this fine work. The sonata in G major is equally important; especially brilliant is the *Allegro alla Militaire* with its first subject in two parts (double-stopping).

The Violin and Bow. By I. B. POZNANSKI. London: St. Cecilia Music Publishing Co., Limited.

THIS "Treatise" (as the author calls it) is not a Violin Method, but rather a series of hints to violinists past the elementary stage on various difficulties, such as the *sautillé*, tremolo, double-stopping, etc., followed by numerous practical exercises on the same. The instructions—printed in English, German, and French, in parallel columns—are admirably clear and concise, and the illustrations, taken from photographs, excellent. But it is surely confusing to the student to depict *incorrect* as well as correct positions, especially as he has to hunt among the letterpress for any indication as to which is which—frequently, too, over the page. This, to our mind, serious drawback could easily be remedied by at all events printing beneath each illustration "Good" or "Bad," as the case may be, and thus minimising the risk of copying the wrong one.

Select Songs from the Oratorios and Operas of G. F. Handel. Edited by H. HEALE. No. 30. Recit. and Air, "Ye Cupids and Graces" (Lusinghe più care). London: Augener & Co.

HERE is another of the songs selected by the Associated Board for the next Local Centre Examinations (for soprano), an entirely new English version of the words being provided by Lady Macfarren, which adds considerably to its value.

Dance Movements from the Works of Handel and Bach, arranged for two female voices, with pianoforte accompaniment, and adapted to English words by H. HEALE. (Edition No. 4,049a to f, price, net, 3d. and 4d.) London: Augener & Co.

A COURANTE, Sarabande, and Gigue of Handel's comprise the first three numbers, and a Sarabande, Bourrée, and Gavotte of J. S. Bach's the last three. Most of these will probably be already familiar to many of the class in their instrumental form, so that they will be quickly and easily learnt in this new dress.

Practical Harmony. Musical Form. By LUDWIG BUSSLER, translated by N. GANS. Berlin: Charles Habel (London: Williams & Norgate).

HERR Bussler's two books are eminently practical and teem with exercises and examples; in fact, the first, divided into 54 "Lessons," might almost be called a handbook of exercises, a novel feature being that instead of basses, *melodies* are provided for the pupil to harmonise. The rules and definitions are given briefly and dogmatically without entering into the *reasons* and without reference to divergent opinions—see, for instance, pp. 205-6 on the chords of the augmented sixth; but no new theories are propounded, and although hidden 5ths and 8ths seem to be ignored throughout, the book is for the most part highly "orthodox." The title informs us that it is intended "For use in colleges, private teaching, and for *self-instruction*;" but a teacher would surely be needed to amplify the brief instructions given (as, for example, those on pedal-point, pp. 218-20), in order to attain satisfactory results.

"Musical Form" contains more information and less exercises than its companion, and treats of the song, dance, march, rondo and sonata forms in every variety, those exercises given being extremely useful for advanced students. It also contains numerous "models" from

Beethoven, Mozart, etc., and is a work likely to be of great use to teachers of composition. So far the *author*; but we cannot congratulate the *translator* on the cumbersome English employed, such as "By these elucidations the student will be capacitated to expound with facility similar combinations," etc. (*Harmony*, p. 140), while unfamiliar and awkward terms are substituted for familiar ones unnecessarily; for instance, when binary and ternary forms are called "Bipartite" and "Tripartite," the words "binary" and "ternary" being transferred to what is usually known as duple and triple time. Again, instead of "two-bar, four-bar, and eight-bar" phrases or sections, we get the alarming appellations "Bimeasure," "Quadrimeasure," and "Octomeasure" ditto, a case where even a few hyphens would be a boon! while the term "Unactual changing note" is not only peculiar but of doubtful meaning. There are also a quantity of misspelt words throughout both books—but we forbear!

A Commentary upon Richard Wagner's "The Nibelung's Ring," with notes on his other dramas. By FRANK PARKINSON, F.S.S., M.P.S.

THIS little volume bears testimony to the writer's industry and enthusiasm. He has made a deep study of the "remarkably artistic score," and he has many things of interest to say about it. As instances of his industry, we may mention that he has counted the number of bars not only in the four sections of the *Ring*, but also in Wagner's other works, from *Rienzi* to *Parsifal*, arriving at the "grand aggregate of 58,686 bars." But the time occupied in making that calculation might surely have been better spent! Mr. Parkinson has also given an "alphabetically-arranged conspectus" of the "thirty-three personages, the Gibichungen tribe, and seven animals" which play their respective parts in the trilogy. Seven is said to be a perfect number, though not as standing for the animals of the trilogy. Our author mentions the bear in *Siegfried*, which does not even grunt, but does not name the bird which sang to Siegfried and showed him the way to Brünnhilde's rock. The very detailed account which Mr. Parkinson gives of the thematic structure of the music is not always very comfortable reading; and we cannot help thinking that the earnest reader who has plodded through 133 of the 154 pages will feel somewhat surprised to find that the author, who says that he was tremendously impressed by *The Walkyries* and *Siegfried* when he heard them for the first time, "followed the composer's advice to abstain from reading a word or note thereanent beforehand."

However, as we have already said, the writer is enthusiastic, and enthusiasm covers a multitude of things. We add, as a specimen of Mr. Parkinson's style of writing, his closing remarks about the *Ring der Nibelungen*—

"Here is a mine of precious jewelled truths, that continually glitter the same colour. Let us descend one of either of the four openings, traverse all its extents, that we may refresh and enrich ourselves by the priceless wisdom they will reflect into our vitality."

Operas and Concerts.

LYRIC THEATRE.

MR. W. S. GILBERT's popularity somewhat overshadowed Dr. Osmond Carr, the composer of *His Excellency*, produced at the Lyric Theatre, October 27th. But the music has great merit, although Dr. Carr displays less readiness, perhaps, in grasping the humour of the subject than Sir Arthur Sullivan does in similar works. He had, no doubt, a difficult task, as the story

of Mr. Gilbert will prove. The following is an outline of the plot. The Governor of Elsinore has a mania for hoaxing and practical joking. He has induced a wealthy dame to believe herself engaged to him, and backs out when the lady takes the matter seriously. He also deludes the lovers of his two daughters. One is a medical man, and the Governor informs him that he is appointed Physician to the Royal Family. The other, a sculptor, is told that he will be Court Sculptor. Other persons are made ridiculous in the same way. But the Governor is himself placed in an absurd position through attempting to carry his jokes too far. The Regent is an amateur actor, and comes to Elsinore disguised as a strolling player; and when the Governor sees the resemblance in face and figure to the representative of royalty, he conceives the idea of making the supposed actor appear as the Regent himself, and confirm the bogus appointments made by him. The Regent pretends to agree to the Governor's plans, but when he sees that the joke is doing harm, he explains his position, and assumes his proper rank, punishing the Governor by promoting the Syndic to his post. Dr. Carr has composed some really clever and effective music. Some of the airs are "Patter Songs," and these are lively and amusing. One of the best is that in which the Governor regrets that every joke has been already made. A capital song for the Regent is where he confesses his weariness in constantly hearing the National Anthem. Some of the choruses display admirable skill on the part of the composer. There are also concerted pieces in which the musicianly treatment of Dr. Carr deserves hearty praise. In the orchestra may be remarked passages of a very effective kind. Altogether, the score of *His Excellency* is most creditable to native talent, and Dr. Carr will, in all probability, do something more important in the future. The finale to the first act displays no little skill in grasping the dramatic situation, and blending principals, chorus, and orchestra into one harmonious whole, and keeping also the humorous spirit intended by the author. The performance was excellent. Mr. George Grossmith, formerly so popular at the Savoy Theatre, was seen in the character of the whimsical Governor, and his drollery and voluble delivery of what may be termed the "chattering music" proved most amusing. Mr. Rutland Barrington, another Savoy favourite, made a hit as the Regent, and his song about the National Anthem was one of the chief successes of the evening. The two daughters of the Governor were charmingly rendered by Miss Jessie Bond and Miss Ellaline Terriss, who sang as prettily as they acted. Miss Nancy McIntosh, also from the Savoy, was a very pleasing representative of a ballad-singer who secretly loves the Regent. The smaller parts were all well performed, and high praise may be awarded to the chorus and orchestra. *His Excellency* will be certain to enjoy a long and prosperous run, and, as a comic opera of home growth, it deserves to be successful.

SAVOY THEATRE.

MISS KATE ROLLA, having been compelled to resign the part of the gipsy heroine of *Mirette*, owing to a severe cold, her place has been filled by Miss Florence St. John, whose talent as a heroine of comic opera has made her so popular. Miss St. John gave to the character the vivacity it required. Owing to the increased attraction of *Mirette*, the revised opera, *Contrabandista*, will not be required so soon as was expected; but Sir Arthur Sullivan has finished the music. The second act is entirely new. *Contrabandista*, the libretto of which is by Mr. F. C. Burnand, was produced as far back as 1867, at St. George's Hall.

CARL ROSA OPERA COMPANY. MR. HAMISH MACCUNN'S NEW OPERA.

ON Thursday, November 15th, Mr. Hamish MacCunn's opera, *Jeannie Deans*, the libretto of which, founded on Sir Walter Scott's *Heart of Midlothian*, is by Mr. Joseph Bennett, was produced at the Lyceum Theatre, Edinburgh, with complete success. It is greatly to be regretted that this excellent company has not had more encouragement in London. It must be warmly commended for producing an important opera by a native composer. Mr. MacCunn has already done good

work for the orchestra, and many of his compositions have been much admired at the Crystal Palace and elsewhere. *Jeanie Deans* will advance his reputation. The composer has wisely adopted the general characteristics of Scottish music in his score, and not a few of the melodies remind the hearer of old Caledonian ballads. The lyric element is more prominent than is usual with the composer, and this will tend to make *Jeanie Deans* all the more popular. As may be supposed, Mr. MacCunn has treated the chorus and orchestra in an effective and artistic manner; he also displays greater humour than might have been supposed. This is especially the case in the character of the Laird of Dumbiedikes, whose drollery was amusingly brought out by Mr. Pringle. Miss Marie Duma appeared as Jeanie Deans, Miss Esty representing Effie with much grace and sympathy. A duet for these ladies was one of the successes of the opera, and the scene of the appeal to the Queen was very pathetic. Mr. Hedmont represented the faithless lover with much ability and with considerable vocal skill. All the parts, as usual with the Carl Rosa Company, were most efficiently sustained, and the chorus and orchestra did their work admirably. The stage arrangements, scenery, etc., were picturesque, and, in fact, everything was done to make the opera successful. Some Scotch dances enlivened the more sombre scenes. The audience gave a cordial greeting to the composer and the work, which we hope to hear in London.

ROYAL CHORAL SOCIETY.

THE Royal Choral Society selected Mendelssohn's oratorio *Elijah* as the work for commencing their present season at the Albert Hall. Probably there is less enthusiasm than formerly respecting the works of this composer, but *Elijah* has constantly increased in popularity, and now rivals even *The Messiah* in public favour. There was the largest audience ever witnessed at the Albert Hall. Mr. Santley appeared as the Prophet, and sang his best, being well supported by Miss Ella Russell, Madame Clara Poole, and Mr. Edward Lloyd, who greatly distinguished themselves. The choir, always excellent, is rarely heard to such advantage as in this oratorio, particularly in the "Baal" choruses, which were given with remarkable precision, vigour, and dramatic feeling. The National Anthem was performed at the commencement, and between the first and second parts, Handel's "Dead March in *Saul*" was played as a sympathetic tribute to the late Czar, the entire audience respectfully standing until the end of the march. Sir Joseph Barnby conducted with his customary zeal and efficiency, and few have ever heard *Elijah* go so well as on this occasion.

ROYAL ACADEMY OF MUSIC.

AN interesting Chamber Concert was given at St. James's Hall on the 12th ult., when compositions by three of the students were brought to a hearing, namely, a Romance and Bourrée, for violin and piano, by Christopher Wilson (nicely worked out, but bristling with reminiscences of Bach and Handel); a promising setting of "Go, Lovely Rose," for a tenor voice, by Harold Moore; and, by far the best, a spirited Introduction and Allegro from a pianoforte Quartet by Miss Llewela Davies. The last named was admirably performed by the composer herself, Miss Gertrude Collins, Messrs. Arthur Walenn, and Patterson Parker, Miss Davies being recalled at the close; but it is to be regretted that the entire work was not heard. Among other items on the programme special mention should be made of the excellent rendering of Rheinberger's Mass, Op. 155, for female voices, and of the light touch and graceful style displayed by Miss Florence Dawes in a Paganini-Liszt Caprice for pianoforte.

LONDON SYMPHONY CONCERTS.

THE first concert of the ninth season was given at Queen's Hall, November 1st, when a novelty of the programme was the overture to Humperdinck's fairy opera, *Hansel und Gretel*. This pleasing work, the libretto of which is an amplification of *The Babes in the Wood*, has already been given at more than forty Continental theatres, and at Christmas an English version will be produced by the Carl Rosa Company. The only fault

that can be found with the music of the opera is that it is sometimes more elaborate than such a simple, innocent story demands. Childish and homely incidents are set to music almost approaching to the standard of grand opera. The composer has evidently studied Wagner closely, although a likeness to Schumann may also be detected in some portions. Humperdinck must be credited with musical ability of a superior kind. At the above concert the Second Symphony of Brahms in D was an important item, and the first Pianoforte Concerto in B flat minor of Tchaikowsky was performed with brilliant effect by Mr. Dawson. The work of the lamented Russian composer is one of great originality, and, hearing it, one is inclined to regret deeply the loss of a composer so fresh and original in his ideas. Two songs from Beethoven's rarely heard music to *Egmont* were given by Mrs. Henschel with her accustomed charm of voice and style. We regretted there was not a larger audience, and hope to see the merits of these concerts more fully recognised. It has been suggested that Thursday is not the best day for the concerts; that can only be proved by changing the day. We fear that is not the cause of the mischief.

MENDELSSOHN COMMEMORATIONS.

NOVEMBER 4th being the anniversary of the death of Mendelssohn, several performances of his works were given on the previous Saturday, when the Crystal Palace Concert programme included the overture to *A Midsummer Night's Dream* and the Scotch Symphony, well played and finely conducted by Mr. Manns. Miss Fanny Davies was heard in the Pianoforte Concerto in G minor, charmingly rendered, and Miss Anna Williams sang the solo in the finale to the unfinished opera *Loreley*, assisted by the Crystal Palace Choir. At the first of the Saturday Popular Concerts, on November 3rd, there was a Mendelssohnian programme, and we may probably regard *Elijah* at the Albert Hall as being commemorative. At South Place Institute, Finsbury, on Sunday, November 4th, a selection from the composer's works was also given.

HERR EMIL SAUER'S RECITAL.

ON Tuesday, 13th November, at St. James's Hall, Herr Emil Sauer made his first appearance in this country, and his talent was so much appreciated that he is likely to be very popular with English amateurs. Herr Sauer was for three years a pupil of Liszt, whose touch and style he frequently recalls. He is equally at home in classical works and in the showy compositions of the modern school, having a pure and refined method, combined with great powers of execution. In a sonata of Beethoven he was heard with much satisfaction, and played selections from Chopin with delicacy of touch and expression. His command of the key-board was shown in Liszt's fanciful "Carnaval de Pesth," which was so brilliantly played that the audience would not permit the pianist to quit the platform until he had responded to the applause with another piece. The *début* of Herr Sauer was an emphatic success. We may add that he is much esteemed in Germany—especially at Dresden, where he is a professor of high repute.

CRYSTAL PALACE CONCERTS.

ALLUSION has been made to the Mendelssohn selection at the Palace, November 3rd. At the concert, November 10th, a promised novelty, M. Massenet's *Meditation*, could not be given, owing to the choral parts not having arrived; but the Prelude to *The Deluge* of M. Saint-Saëns was performed instead, and seemed appropriate, as the rain came down on the glass roof in a veritable deluge. A new Rhapsody by Mr. Godfrey Pringle, for baritone and orchestra, entitled *Lo Zingara*, is a story of gipsy love, and has considerable dramatic effect, the orchestral colouring being bold and artistic. The solo was sung by Mr. Andrew Black, with great vigour. Mr. Whitney Mockridge, the new Canadian tenor, sang Walther's prize song from *Die Meistersinger*, but succeeded best in the tenor music of Dvorák's *Spectre's Bride*. The choruses in this work were somewhat rough. The concert on the 17th introduced Mr. Wallace's overture, "In praise of Scott's Poesie." Rather a complicated title, and the work itself did not make a very strong impression.

The "Festival Overture" of Brahms was played at the same concert, and the Violin Concerto of Moszkowski displayed the technical skill of M. Emile Sauret, but the work is somewhat mechanical, and failed to charm the audience. Schumann's Symphony in C, No. 2, was finely played.

POPULAR CONCERTS.

The first concert was mainly sustained by English artists. Among them was Mr. Leonard Borwick, who played Beethoven's c minor Sonata, Op. 111, with splendid effect. A repetition was demanded, but that being out of the question, Mr. Borwick gave a piece by Scarlatti. Mr. Gibson played the viola, in place of Herr Strauss, and Mr. Whitehouse was the 'cellist, as Signor Piatti had not arrived in London. Mrs. Helen Trust was the vocalist, and Mr. Henry Bird accompanied—a creditable record of native talent.

At the Monday Popular Concert, November 5th, a chamber-work by Mr. Moir Clark was played. It was a Pianoforte Quintet in F major, first performed at a concert given by Miss Dora Bright in 1893. On the present occasion it was played by Miss Fanny Davies, Mlle. Wietrowetz, and Messrs. Ries, Gibson, and Whitehouse. Mr. Moir Clark is an Aberdeen musician, and displays much talent and inventive power; but there are some weak points in the quintet, and until the composer has learned to avoid these defects he will not make progress. The quintet is, however, to be given at Dresden after Christmas.

The Saturday concert of the 10th introduced the excellent violoncellist Herr Hugo Becker, who, with Mlle. Wietrowetz, and Messrs. Ries and Gibson, gave a capital rendering of Haydn's String Quartet in G minor, Op. 74. Herr Becker also joined Miss Fanny Davies in the Sonata of Brahms in F major, Op. 99. Both pianist and 'cellist were heard at their best. Miss Fanny Davies also charmed her auditors in Schumann's "Waldscenen." An unusual item for a chamber concert was the Violin Concerto of Max Bruch in G minor, played by Mlle. Wietrowetz, a work which goes best with orchestral accompaniment.

The Saturday Popular Concert of November 17th was rendered interesting by the appearance of the splendid violoncellist Herr David Popper. He had a hearty welcome, and played finely, style and execution being equally worthy of admiration. His rich expressive tone and noble phrasing gave exquisite effect to the Adagio from Schumann's Violoncello Concerto, and to a transcription of Schubert's "Du bist die Ruh." Herr Popper was also superb in the Quintet of Brahms in F minor, Op. 34. He was associated with Mlle. Wietrowetz and Messrs. Borwick, Ries, and Gibson, who all played beautifully. Madame Amy Sherwin sang charmingly.

MISCELLANEOUS MUSICAL ITEMS.

THE appearance of Herr Siegfried Wagner, son of the composer, at Queen's Hall on Tuesday, November 6th, was an event of interest to musical amateurs. The young conductor had a most cordial greeting. Herr Siegfried Wagner conducts with the left hand, and is inclined to take the music at a slower pace than is customary. The most striking performance was the overture to *The Flying Dutchman*. The *Siegfried Idyll* was taken rather too slowly. Liszt's symphonic poem, *Les Préludes*, was heard with gratification, more so than the fantastic Mephisto Waltz, which was, however, given with great spirit by the orchestra under Herr Siegfried Wagner's direction. The son of the famous composer is likely to find many friends in London, and his *début* was decidedly successful.

Mr. Henschel introduced his "Scottish Orchestra" at the second Symphony Concert in the Queen's Hall, November 15th. It is called "Scotch" and comes from Glasgow, but the players are mainly from Germany and Holland, M. Maurice Sons being first violin. Goldmark's grandiose overture to *Sappho*, the famous play of the Austrian poet Grillparzer, fully tested the talents of the instrumentalists, who thoroughly satisfied their auditors. Mendelssohn's Scotch Symphony was also well rendered. The Violin Concerto in B minor, by M. Saint-Saëns, was brilliantly played by M. Achille Rivarde, who comes from South America, and is unquestionably a splendid artist.

A new Cantata on Cowper's ballad, "John Gilpin," for chorus and orchestra, by Mr. Waddington, formerly a student of the Royal College of Music, was successfully performed at a concert given at that institution, Nov. 14th. The Cantata is brightly written, with an appropriate sense of humour. M. Gompertz at his Chamber Concerts has introduced Tchaikowsky's String Quartet in D major, Op. 11. The merits of the Russian composer appear to have escaped the notice of musicians, yet there is a remarkable freshness and originality in the chamber music of Tchaikowsky. The quartet was admirably played by Messrs. Gompertz, Inwards, Emil Kreuz, and Charles Ould. A new string quartet by Dvorák was performed by the same executants. It was in the key of F major, Op. 96. The slow movement is a kind of elegy, the scherzo is telling and effective, and the finale is full of vivacity in its principal theme. Mrs. Katherine Fisk sang two songs of Brahms with viola obbligato. Mr. Frederick Griffith, the clever flute-player, gave a concert at the Salle Erard on Friday, Nov. 16th, and performed several pieces for the flute with brilliant command of the instrument. Miss Fanny Davies gave an admirable rendering of Mendelssohn's Fantasia in F sharp minor, and vocal pieces were given with much taste by Miss Mary Harris and Mr. Arthur Thompson, Miss Llewela Davies accompanied the soloists in a very artistic manner, especially in a theme and variations for flute and pianoforte by Schubert. The second of the British Chamber Music Concerts included the Trio for three pianofortes by Samuel Wesley, an interesting example of English music in a past day; a Pianoforte Quintet in F, by Mr. B. Luard Selby, was received with great favour. The composer writes well, taking his inspiration from Brahms. He could hardly go to a purer fountain. The slow movement was the most effective portion of the quintet. The Kaiser is said to be engaged on a one-act opera. The Wolff Musical Union's first concert took place on Nov. 22nd, when the programme was made up from the compositions of M. Gabriel Fauré and François Thomé. Madame Jeanne Remacle and Madame Amy Sherwin were the vocalists, and a novelty was a recitation, "The Trumpeter's Betrothed," by Victor Hugo, with musical accompaniments by M. François Thomé. Much has been said of the Haydn violoncello solo which Herr Popper is set down to play at the Crystal Palace, Dec. 1st. This is a genuine composition of Papa Haydn, but as there were no orchestra parts, Herr Popper has written them himself, following the master's style closely. He has had the solo by him for twenty years, and stated that the Crystal Palace performance was the first he had given. The Marquis of Lorne has written an operatic libretto on an old Scottish legend, which Mr. Hamish MacCunn will set to music. Madame Patti has returned to Craig-y-nos for a few days after her provincial concert tour. Sir Augustus Harris has obtained an injunction against Mr. Mapleson to prevent his name being associated with a musical enterprise called "The Imperial Opera Company." The Christmas pantomime of Mr. Oscar Barrett at the Lyceum Theatre is to be called *Santa Claus*, and music will be an important feature. "Concerts for Children" were commenced in the West Theatre of the Albert Hall on Saturday, Nov. 17th. Works of the classic masters were chiefly performed. Mr. Plunket Greene and Mr. Leonard Borwick gave a recital at St. James's Hall on Friday, 16th, with complete success. The vocalist sang his best, and the pianist delighted everybody. On the 13th, at Queen's Hall, "The London Choral Union," a new society, conducted by Mr. James W. Lewis, gave a fair performance of *Elijah*, with Miss Kate Cove, Miss Meredyth Elliott, Mr. Harper Kearton, and Mr. Andrew Black as principals. When the scheme of the new Society is fully matured, we hope to have the pleasure of recording its success. "The London Choral Union" began well.

Musical Notes.

THE most important item of news in connection with the Grand Opéra, Paris, is the rumour, apparently well authenticated, that *Tristan und Isolde*, the production of which

was to have been the great feature of the season 1894-5, is to be shelved in favour of *Tannhäuser*—it is said, in deference to the wishes of the powers that be at Bayreuth, who think that before being allowed to hear *Tristan*, the Parisians ought to be made to atone for their contemptuous treatment of *Tannhäuser* in 1861. But we cannot believe Mme. Wagner to be so vindictive, and we trust that MM. Bertrand and Gailhard will not be so weak as to make the change. Meanwhile, the popularity of such foreign works as *Otello*, *Lohengrin*, *La Valkyrie*, etc., greatly disconcerts our worthy contemporary, *Le Ménestrel*, which sarcastically suggests that the opera should be entitled *Académie Nationale de Musique Étrangère*. Yet this same *Ménestrel* habitually records with triumph all the various occasions when the works of French composers are produced in foreign theatres. We trust the *Ménestrel* will think over this point. Herr Siegfried Wagner was present at the performance of the *Valkyrie* on November 10, and is said to have expressed himself as greatly pleased with it. The thousandth performance of *Faust*—or rather, that which is to be officially regarded as the thousandth—has not yet come off, the preparations not being quite complete. Still, it seems a pity that the real and nominal thousandth should not coincide.

THE brilliant triumphs of Mlle. Calvé in *Carmen* and *Les Pêcheurs de Perles* have been the chief feature of the month at the Opéra Comique. Mlle. Nikita, whose engagement has terminated, was very successful as Mignon, and was highly complimented by the composer. At present Massé's *Paul et Virginie*, with the Australian lady, Mme. Saville, is daily expected, and it is thought that a Mlle. Kerrion, whom M. Carvalho has just engaged, is going to do something wonderful, but no one gives any reason for such expectation.

THE chief event at the first of M. Colonne's concerts was the presence of Verdi and Ambroise Thomas in *entente cordiale*; at the second Sig. Sarasate played the "Pibroch" of Dr. Mackenzie, whom the critic of *Le Ménestrel*, absurdly enough, describes as "a young composer, of 47, not without talent." M. Lamoureux, though still as of old relying mainly on his Wagner selections, has introduced Goldmark's overture *Sappho*, and the prelude to Humperdinck's *Hänsel und Gretel*.

A NEW OPERETTA, by Audran, at the Bouffes-Parisiens, with the title *L'Enlèvement de la Toledad*, is having the success which its popular composer seldom fails to obtain.

M. SAINT-SAËNS is once more off to his favourite Algeria, his task being to complete the opera *Frédérigo et Brunehaut*, which was left unfinished by the late Ernest Guiraud.

THE Paris Conservatoire celebrates next year the centenary of its foundation. A complete history of this famous and excellent institution is being written by M. Constant Pierre. It is the oldest Conservatoire north of the Alps.

THE *Dimitri* of M. Joncières, a work originally produced at the Théâtre Lyrique, in 1876, has been given at the Grand Théâtre of Gand, and received with great favour.

AT the Théâtre de la Monnaie, of Brussels, the *Samson et Dalila* of M. Saint-Saëns has been produced with much success, M. Cossira and Mlle. Armand taking the title-parts. The one performance of *Tristan* appears to have drawn such a small audience that the management declines to risk another, and the *Navarraise* of M. Massenet is to be produced as soon as possible, along with *Philémon et Baucis*, Mlle. Simonnet as Baucis. For the heroine of *La Navarraise*, Mme. Leblanc has been engaged, the lady who made her *début* at the Opéra Comique a year ago, in

Bruneau's *Attaque du Moulin*. Londoners who have seen Mlle. Calvé in the part may, perhaps, doubt if Mme. Leblanc can quite do justice to it. Massenet's *Thais* is also said to be in preparation, with Mlle. Simonnet as the heroine.

M. PETER BENOIT is writing music to a play founded on Bulwer's "Last Days of Pompeii." It is not to be a lyric drama, but music to accompany parts of the play.

THERE is nothing to record of the Grand Opera at Berlin save the production of a poor little piece called, in the original, *Il piccolo Haydn* (the little Haydn), music by an Italian composer, Sig. Cipollini. It is said that the production of this work was demanded by the publisher Sonzogno as a condition of obtaining his permission for the production of the new works of Mascagni and Leoncavallo—*et hoc genus omne*.

IT would fill a column if we were to mention all the concerts of interest and importance which have been given at Berlin during the past month. At the second and third concerts of the Kgl. Kapelle, prominent features were Smetana's "Vltava," D'Albert's overture "Esther," Brahms' Symphony in F (No. 3), and Beethoven's C minor. At the Philharmonic concerts, where Richard Strauss has succeeded to Hans v. Bülow, the chief items have been Schubert's Fantasia for piano in F minor, arranged for orchestra by Mottl; Rubinstein's Concerto in D minor, most brilliantly played by Mrs. Bloomfield-Zeisler; a humorous piece by Joh. Strauss (*apropos* of the Jubilee), Liszt's *Die Ideale*, and Widor's Symphony in A. The Emperor's *Sang an Eger* was duly produced at a concert on Oct. 28, in behalf of the fund for building a church in memory of the Emperor Wilhelm I. It should be understood that the Emperor only claims to have written the words and the melody; all the harmonisation for chorus, orchestration, etc., are the work of Professor Albert Becker. The piece was encored, as was, perhaps, to be expected. At one of her Lieder-abende Mme. Amalia Joachim sang several Volkslieder as arranged by Brahms from the volume lately published. The general opinion seems to be that Brahms has overloaded the accompaniments to a degree unsuitable for the Volkslied. Mme. Berthe-Marx continues her recitals, the plan being to devote each concert to some particular form of composition—sonatas, variations, études, etc. The success of the plan is not such as to recommend it. No less than three distinct quartet parties have given concerts—those led by Herr Heermann, by Herr Halir, and a quartet of Bohemian artists, who are fully equal to any of the others. Among the pianists, Sig. Ferruccio Busoni is exceptionally successful. Lastly, mention should be made of the Cæcilia-Verein, which gave a performance of César Franck's *Beatitudes* in German.

JOHANN STRAUSS'S Jubilee opera, *Jabuka*, has soon made its way to Berlin, where it was produced at the Friedrich-Wilhelmstadt Theatre, on November 7th. The success was of no very exceptional character, which is partly accounted for by the fact that the performance was by no means remarkable.

MME. NORDICA has concluded her German tour by appearing at Leipzig as Elsa and Violetta, and at Berlin as Elsa and Margareta (*Faust*). At Leipzig her success was undisputed on all hands; but Berlin, which is nothing if not critical, gave unqualified acceptance only to her Margaret, and was much divided in opinion as to her Elsa.

THE new opera of Herr Hans Sommer, *Saint Foix*, was produced at the Hoftheater of Munich, on October 31st, but, unfortunately, proved a total failure. Accounts to hand so far do not say to what the failure is attributed; in the case of so excellent a musician as the author of

Lorelei, we can hardly suppose the music to have been the cause.

THE well-known Stern Conservatorium, one of the best-known teaching institutions of Berlin, the late directress of which, Mlle. Jenny Meyer, died a few months ago, has passed into the hands of Prof. Gustav Holländer, of Cologne, under whom the existing staff of teachers will continue to hold their posts.

THE Gürzenich Concerts at Cologne began on October 23rd with a performance of Rubinstein's *Moses* (with a few omissions), the popular baritone, Carl Mayer, taking the title-part. At the Stadttheater, Puccini's *Manon Lescaut* was given for the first time on October 17th, but with little success. Reinecke's last comic opera, *The Governor of Tours*, will be the next novelty, and, as the composer has promised to conduct the first performance, a success, for that night at least, is pretty well assured.

THE first of the new Sunday concerts at Frankfort, under Herr Kogel, was a brilliant success and promises well for their future. What with these concerts, the old-established museum-concerts—both orchestral and chamber—and a host of other concerts, vocal and instrumental, solo and choral, visitors to Frankfort need not fear any lack of first-rate musical performances.

AMONG the new works (new, that is, to Vienna) to be produced at the eight Philharmonic Concerts, under Hans Richter, we find no absolute novelties, unless a *Huldigungs-Serenade*, by Robert Fuchs, be one, but a great many works marked "first time of performance." Among them are Bruckner's second Symphony, Dvorák's overtures, "Carneval" and "In der Natur," Dr. Mackenzie's "Britannia" overture, Tschaiikowsky's Pathetic Symphony (No. 6), the third of Smetana's symphonic poems, entitled "Sarka," and a suite for piano and strings by (Hugo ?) Reinhold.

A PERFORMANCE of Johann Strauss's operetta, *Die Fledermaus*, was given at the Opera House of Vienna, for the benefit of the Pension Fund of the theatre, and the chief parts were played by artists of high distinction, the three female characters being taken by Frä. Paula Mark, Forster, and Lola Beeth. Although the prices of admission were tripled, the house was filled to the last place, and the success, artistically and pecuniarily, was all that could be desired.

HOFKAPPELLMEISTER J. N. FUCHS has been definitely appointed Director of the Conservatorium of Vienna, a post which he has filled provisionally since the death of Hellmesberger.

THE concerts given in Germany by Mr. Ben Davies and his companions, M. Tivadar Nachez (violinist), and Mr. Algernon Ashton (pianist), have not, on the whole, been so well attended as might have been expected; but the artists have won golden opinions, if not much gold of a more solid sort.

MME. MATERNA retires from the company of the Hofoper, of which she has been a member since 1869 (*i.e.*, for a quarter of a century), at the end of this year. The great singer will bid farewell at a special performance organised for the occasion.

A PETITION to the Prussian Minister of Finance against a new piano tax which has been imposed in certain Prussian towns is being circulated by the committee of the German Piano Manufacturers' Union. One would hardly have expected Germany to be the first to impose such a tax, and we are disposed to hope that the petitioners may be successful in procuring the repeal of the obnoxious impost.

MUSICAL matters at Hamburg are not exactly prospering as they should do. Both the orchestral institutions, the Philharmonic and Subscription Concerts, have new

conductors—in the former case, Herr Richard Barth in place of Herr Bernuth (retired), and in the latter, Herr Mahler, *vice v.* Bülow (deceased)—and in neither case is the new conductor quite satisfactory. At the theatres *Hänsel und Gretel* has had its usual success, but the other novelties, Hummel's *Mara*, Forster's *Rose von Pontevedra*, and Blodek's *Im Brunnen*, have not found much favour, though two of them have had considerable success in other towns.

FERDINAND HUMMEL'S new opera in two acts, *Ein treuer Schelm*, was produced at the German Theatre of Prague on October 25th, but was not remarkably successful.

THAT "dear old Papa Haydn" was the father of the quartet and the symphony the world has long been aware; but it is now possible that he may have to be recognised also as the father of the one-act opera; a work of that class, hitherto unknown, having been discovered at Prince Esterhazy's castle at Eisenstadt, where Haydn spent so many years. The work is to be put into shape by some Viennese musician (not named—why?) and brought out at an early date.

HERR JOSEF RHEINBERGER, the well-known composer, conductor, and organist at Munich, has resigned the post of conductor of the Royal Vocalcapelle, but retains the offices of General Inspector and Professor at the Academy of Music.

THE fate of Herr Oesterlein's valuable Richard Wagner museum still hangs in the balance. Germany has the refusal of it for 90,000 marks up to April 1st, next year, and a committee has been hard at work for the last year or two trying to raise the sum, but has not yet succeeded in collecting the required amount. It is now stated that at the expiration of the term a firm in New York will be prepared to pay 110,000 marks for the collection, and will transfer it to the American city.

A MEMORIAL tablet to Cornelius, the author of the *Barber of Bagdad*, has been affixed to the house at Mainz in which he was born on December 24th, 1824. Mainz is now proud of the son whom in his lifetime she so cruelly neglected.

THE Landtag of Gotha has decided, by 15 votes to 4, to continue the subvention to the Opera House, so that opera in Gotha will not be left houseless. In fact, it looks as though the opposition to the vote was simply an attempt to make the Duke maintain the theatre out of his own pocket, which he naturally declined to do.

A COMMITTEE has been formed at Weimar to invite subscriptions and take other steps to procure the erection of a monument to Liszt. Whatever one's opinion may be of the merits of some of Liszt's music, few will deny that his services to music and to musicians well merit some such memorial.

MÉHUL'S Ossianic opera, *Uthal*, which has long been forgotten, even in France, was revived at Munich, to be played along with Sommer's *Saint Foix*. This is the opera in the score of which there are no parts for violins, an eccentricity which of itself condemns the work to—at best—a *succès de curiosité*, and such success it seems to have had at Munich.

HERR BERNHARD STAVENHAGEN has left Europe for an American tour of several months. He will return early next summer.

A HITHERTO unknown nocturne by Chopin has been discovered at Warsaw, and has been published. It appears to be quite an early work, and is, perhaps, the first of his nocturnes.

IN the midst of what everyone took to be a very successful operatic season, the manager of the Dal Verme Theatre at Milan quite suddenly closed the theatre and

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Tempo di Marcia.

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PRIMO.

f *risoluto*

SECONDO.

f *risoluto**Fine.**Fine.*

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PIANO I.

First system of musical notation for Piano I, measures 1-6. The music is in G major (one sharp) and 2/4 time. The upper staff (treble clef) contains melodic lines with fingerings (1-5) and dynamic markings *mf*, *sf*, and *f*. The lower staff (bass clef) contains harmonic accompaniment with chords and single notes.

Second system of musical notation for Piano I, measures 7-12. Measures 7-8 are marked with a repeat sign. The upper staff continues the melodic line, and the lower staff provides harmonic support with chords and moving lines.

Third system of musical notation for Piano I, measures 13-18. Measures 13-14 are marked with a repeat sign. The system concludes with first and second endings, indicated by bracketed numbers 1 and 2. The upper staff features a melodic line, while the lower staff has a steady accompaniment.

D. C. al Fine.

Fourth system of musical notation for Piano I, measures 19-24. Measures 19-20 are marked with a repeat sign. The system concludes with first and second endings, indicated by bracketed numbers 1 and 2. The upper staff has a melodic line, and the lower staff provides a consistent accompaniment.

D. C. al Fine.

ABMARSCH. THE START.

Tempo di Marcia.

PIANO II.

Imo

f *risoluto*

II^{do}

f *risoluto*

PIANO II.

The musical score for Piano II consists of two systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system begins with a treble staff containing six measures of music, with dynamic markings *mf* and *f*. The bass staff contains six measures of music, also with *mf* and *f* markings. The second system continues the piece, with the treble staff featuring a repeat sign and first/second endings. The bass staff also includes a repeat sign and first/second endings. Both systems conclude with the instruction "D.C. al Fine."

The Daily Telegraph

Of November 6th contained the following Review:—

AUGENER & CO.—The thirty-second number of the series of works entitled "Classische Violin Musik," edited by Gustav Jensen, is devoted to a Sonata by William Boyce, an eminent English composer of the eighteenth century. This piece will be regarded with curiosity by those acquainted with that author's church music. For a century and a half his "full services," in A and C respectively, together with his numerous anthems, have been in use in our cathedrals. Little is known, however, of his secular works, the music he wrote to masques and the many songs, duets, and cantatas he produced having almost entirely passed into oblivion. Amateurs are, therefore, indebted to Gustav Jensen for an arrangement of one of the twelve sonatas composed in 1747 by Dr. Boyce, for two violins and bass. It now appears with an added part for pianoforte. Each of the four movements of this early work offers points of interest to the student, and Jensen's arrangement of the Sonata will surely meet with favourable recognition. In the edition of Clementi's "Sonatinen" (Ops. 36, 37, and 38), recently prepared by Dr. Hugo Riemann, the themes are phrased in a way to show more clearly than ever their grace of outline. The limits of every phrase are defined by a curved line, while the subdivisions of a period are marked by figures. It would have been convenient had the precise signification of the letter sometimes added to the figure denoting the number of the bars been given in the preface, but by reference to the chapter on Irregular and Complex Rhythms, in Prout's recent work, "Musical Form," the student can readily obtain full knowledge of the method adopted in the first instance by the German theorist. For the pianoforte Clementi composed upwards of sixty sonatas, some of which were, as Mozart remarked, "mechanical"; but, though deficient in expression of feeling, they were all admirable in structure, and thoroughly worthy of the great musician who wrote "Gradus ad Parnassum" for students of that instrument. The eight pieces, entitled "Vortragsstudien" ("Studies in Style"), are excerpts from works of the old masters, arranged by Carl Schroeder, for violoncello and pianoforte. Five numbers of the series are themes by Italian composers of the last century, by whom melody was regarded as "the soul of music." The tender quality of Pergolesi's art is revealed in the "Air d'Eglise" (No. 3); while the rhythmic charm generally distinguishing Corelli's themes is manifested in the Adagio (No. 4). Lotti, the Venetian master, is represented by an Aria (No. 6); Nardini, the renowned disciple of Tartini, by an Adagio (No. 1); and Veracini by a Sarabande (No. 2). For the acquirement of a "singing" tone, and an expressive style of playing, students will do well to devote time to the study of the tuneful pieces arranged for them by Carl Schroeder. Twelve of Haydn's symphonies have been arranged as duets for the pianoforte by Max Pauer, who has accomplished the grateful task in an artistic manner. At the outset he had to encounter the difficulty of making a selection from the eighty symphonies which "the father of the symphony" produced. The choice made has proved in every way admirable. For placing themes of melodic beauty within their reach, pianists owe thanks to Mr. Max Pauer. Beethoven's symphonies are in course of publication in the form of duets for the pianoforte, the transcription being by Professor Ernst Pauer, an experienced artist, who, by knowledge, earnestness, and ability, has gained the confidence and esteem of the musical public. Approaching the great master's works in a reverential spirit, he has treated the themes of the Symphonies in a manner to enhance his reputation. The excellence of the "Anthologie Classique et Moderne" is maintained in the ninety-second number, devoted to Mendelssohn's variations in B flat (Op. 83) for the pianoforte.

The series of twenty-five "Short Original Pieces," for the pianoforte, provides young folk with pretty tunes, for the most part specially written for them by distinguished musicians. Several of the little works are by the composer, Carl Reinecke, who has of late devoted time to the production of music suitable as well as profitable to children. In the early numbers his songs and dances are of the simplest description. Later on, for instance, in "Hide and Seek" (No. 13), he affords entertainment with a piece in "canon" form. Among the other contributors are Gurliitt, Loeschhorn, Pauer, and Scharwenka. A set of eighteen characteristic pieces, entitled "Dorfmusik" ("Rustic Scenes"), composed for the pianoforte by Richard Kleinmichel, will, on account of their tunefulness, prove attractive to youthful players. Three "Pièces Caractéristiques," composed for the pianoforte by Anton Strelezki, appeal in a successful manner to the large class of amateurs favouring themes at once simple and graceful. The first of the set, "Dans le Jardin," is a genial allegretto; the second, "Rêve du Printemps," an engaging andantino; and the third, "Agaceries," a pretty scherzo. In the series of works, "Morceaux pour Piano," Anton Strelezki has proved himself a composer endowed with considerable resources. In the sixty-fourth number, "Istorieta," there is no sign of failure in the flow of tune. Nor does the "Mélodie-Notturne" (No. 66) betray any diminution of the qualities which have rendered the series so acceptable to teachers and to performers of "salon" music. It is evident, however, that Anton Strelezki is capable of producing works of a still higher order. Musicians will not be disposed to lightly pass over the compositions of Max Reger, recently published by Augener & Co., since they claim serious examination. However much opinions may vary as to the practical value of his Sonatas for violin and pianoforte (Ops. 1 and 3), there should be but little disagreement as to the merits of his "Organ Pieces" (Op. 7). In the two Fugues the young composer has evinced admiration of Bach by following on the lines marked out by the great master; yet, in pursuing this course, he has kept himself free of servitude. Max Reger's Fugues are not mere exercises, but embodiments of life and power. Organists will also be interested with the Fantasia, in which an ancient theme is skilfully treated. The short pieces, "Lose Blätter" for the pianoforte, are by no means grateful to the executant. Generally speaking, they abound in difficulties, and the themes are often rendered harsh with clashing discords and conflicting rhythms. Sometimes, however, a good effect is produced, notably in the "Marche Funèbre," the strains of which are most impressive.

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 71. Moment musical, en mi bémol majeur 3 —
 72. Valse brillante, en La bémol majeur 4 —
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 74. Etude mélodique, en Sol bémol majeur 3 —
 75. Valse mélancolique, en mi bémol majeur 3 —
 76. Momento capriccioso 3 —
 77. Valse, en Si bémol majeur 3 —
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